

REFLEX OF THE DRAMATIC EYENTS OF THE WEEK

M ISS HELEN CORLETT.
Soubrettes, Juveniles, Boys or Ingenues.
Address Mirror

M ISS JULIA M. MITCHELL.

Eccentric Connedy.

Address this Office

MR. SIDNEY R. ELLIS.
Disengaged.
Address care Mirror

M. GEORGE E. POULETT.
Disengaged season 1884-'5.
Opera or drama.

MR. PERCY COOPER.
Tenor.
Address 124 Chandler street, Boston

M. R. JOHN SAUNDERS, Character Comedian. Address Simmonds & Brown, or 94 Chandler St., Boston

M ISS FLORENCE D. KELLOGG.
Prima Donna Soprano.
Addre

MISS ADELE PAINE.

VOL. XIII., No. 315.

NEW YORK: SATURDAY, JANUARY 10, 1885.

PRICE TEN CENTS.

MISS STELLA REES.
Leading Juveniles.
Address MIRI

M ISS NELLIE JONES.

Leading Juvenile and Soubrette. At liberty.

Address 31 Lafayette Place, N. Y.

M ISS HATTIE BAKER.
Second Soubrette and Utility. At liberty.
243 Congress street, Portland Me., or this offi

MISS MARGARET MILLER.
Leading Juveniles.
Address Agents.

MISS ROSE CALHOUN.
Soubrette.
Address MIRROR.

M ISS ALICE HASTINGS.
Comedy and Singing Business.
Address the Agencies.

M ISS CECILIA HERMAN.
Soubrettes.
Address Mirror.

M ISS ANNIE DOUGLAS.
Character Business and Old Women.
At liberty. Address care of Agencies.

M ISS MAMIE GOLDENSTIEN.
Chorister—Comic Opera. At liberty season
Address at Mirror Office

MLLE. ADELE CORNALBA.
Star-Premiere Danseuse Assoluta.
Address P. O. Box 1926, or 108 W. 16th Street, N. Y.

M ISS HELEN OTTOLENGUI.
Leading Business. Western Lights o' London,
Address Simmonds & Brown. MISS ADELAIDE THORNTON.

MISS LIZZIE WALDRO.

Juveniles. Address Spies and Smart, 19 Union Square, New York. MISS JEAN BURNSIDE.

Address N. Y. MIRROR Office.

MISS HELEN FLORENCE.
Address N. Y. MIRROR.

M ISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic Agents, Lopdon England.

MISS SYDNEY COWELL. MISS MAY STERLING.
Juveniles or Boys.
Address Mirror.

MISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W.

C., London.

M ISS ELSIE MORROW.

Juvenile.

Address New York Mirror.

M ISS ROSALIE GOODENOUGH.

Soubrettes. At liberty 1884-5.

Address N. Y. Mirror.

M ISS HELEN WINDSOR.
Bartley Campbell's Siberia Company.
Season 1884-85.

M ISS LINDA DIETZ.
Specially engaged.
St. James' Theatre, London.

M ISS ADA NEILSON.
Leading and Heavies.
On tour in England.

M ISS ANNIE L. WALKER.

Juvenile Soprano. Leading.

1064 Fulton Ave., Brooklyn.

MADAME IVAN C. MICHELS.
Shakespearean Teacher.
Permanent residence, 330 E. 14th Street.

M ISS FAY TEMPLETON.
Comedienne and Contralto.
Prima Donna Star Opera Company.

MISS AMY LEE. At Liberty. Address MIRROR.

M ISS ROSE SAKER.
Criterion Theatre.
London, England.

M ISS EVA FARMINGTON.
Soubrettes and Ingenues.
Address Mirror.

MISS CARRIE E. DANIELS.

Address MIRIOR.

M ISS LOUISE MULDENER.
At liberty season 1884-85.
Address Simmonds & Brown.

MRS. SOL SMITH.
Wallack's company.
Summer season

M ISS REGINA DACE.
Re-engaged for the Season 1884-85,
At the Boston Museum.

M ISS FLORENCE MARRYAT,
Heavy Lead and Character.
America in October.

MISS MARIE TAYLOR.

Juveniles.

Address Mirror.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Soubrettes.
Address Spires & Smart. 19 Union Square.

MISS EDITH FARR. -At liberty. Address MIRROR.

MISS LAURA LAWRENCE.

MISS EMMA LATHAM. Address 313 West 22d street, or MIRROR office.

MISS MINETTE THOMPSON.
Lovesoul is Seven Ravens.
Address Agents, or 108 Madison avenue. MISS ANNIE WAKEMAN.

Address MIRROR.

M ISS ADELAIDE CHERIE.
Pavements of Paris Company.
Address N. Y. Mirror.
M ISS MAY WADE AND LITTLE LULU.
At liberty.
Address Agents.

MISS ISABEL JACKSON.

ddress Naw York Mirror.

M ISS HELEN BANCROFT.
Leading.
Address MIRROR

MISS EMMA LAWSON.
Eccentric Old Woman.
Address MIRROR.

M ISS MULHOLLAND.
Prima Opera Bouffe Artiste and Comedienne.
Vokes Family, England. MISS ANNIE MORROW.

Address MIRROR. MISS AGNES HERNDON, Leading. Address MIRROR.

M ISS ESSIE FENTON.
Juveniles. Invites offers Season 1884-85.
Address Mirror or Agents.

MISS EMILY HEADLAND.
Elocutionist.
Address all communications to MIRROR Office.

M ISS MARY BREYER, Heavies and Characters. Geo. C. Miln Dramatic Co.

M ISS KATE HALL.
Burlesque, light opera or ballad.
Permanent address New York MIRROR-

MISS HELEN A. TRACY. M ISS MAUD GANNON.

Juvenile.

M ISS LEONORA BRAHAM.
Savoy Theatre,
London, England. M ISS CAROLINE NATHAN.
Soubrettes. MRS. SCOTT-SIDDONS.
Address care of Mr. Lamborn Cock, 9 Conduit street, W. London, England. M ISS AMY GORDON.
Prima Donna.
Address 226 West 39th Street, or MIRROR office.
M ISS MATHILDE RIENHAULT.
Principal Munich Theatres. Juvenile.
Address this office.
M ISS MAMIE B. JOYCE.

Address in care of this Office.

MISS RACHEL HOLCOMBE.
Soprano.
Address Mirror.

MISS ANNIE D. WARE.

MISS LIZZIE McCALL.

M ISS ADELE BENTON.

Late of principal English Theatres.

Address N. Y. MIRROR. M ISS ELLIE WILTON.
Leading Business.
Address MIRROR.

Address Agents, or 348 Sixth avenue, N. Y.

Address Agents or MIRROR.

M. E. T. WEBBER.
Lizzie May Ulmer's Dad's Girl
Address MIRROR. M ISS HELEN REIMER.
Singing Soubrettes and Character parts.
With Boston Theatre company in A Rag Baby.

MR. FRANK L. SEAVER, With Dion Boucicault, Season 1883-4. MR. WILLIS THOMPSON. Address MIRROR MR. HARRY L. RATTENBERRY.
Baritone and Comedian. At Liberty,
Repertoire, 40 Operas. Address N. Y. MIRROR.

ROLAND REED.

M ISS MAE CLARKE. Leading Lady with Rhéa. Season 1884-1885.

M. HARRY FARMER.
Musical Director.
Address this office.

M R. FLOYD COOK.
Youths and Minor Roles.
Address 12 Union Square.

MR. ALFRED B. COLBY.

MR. JAMES ARNOLD-MORRIS.

Third season with Brooks and Dickson.

MR. LEWIS MITCHELL.

M. JOSEPH JACKSON.
Characters and Heavies.
Address this office.

MR. I. N. DREW. In the Ranks. Re-engaged Season 1884-85. Permanent address 2103 Mt. Vernon St., Philadelphia

MESSRS. HYDE AND BEHMAN.
Proprietors and Managers,
Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. WILLIAM GILL.
Dramatic Author.
Address MIRROR.



MR. F. W. ZAULIG.
Musical Director.

937 East Tenth street or Misson MR. CROMIE HYNSON.
As Harold Wilmot. Supporting Laura Dainty in A Mountain Piak.

MR. LESTER VICTOR.
In the Ranks.
Address Simmonds

MR. J. DUKE MURRAY.
Business Agent Milton Nobles' Combin717 Fulton street, Chie

MR. JAMES STEVENSON,
Stage carpenter. At liberty.
Address N. Y. Mirror Office

MR. JOHN W. CROMWELL.
Comedian.
Address N. Y. Misson. M. EDWARD C. GEORGIE.
Asst. Adv. Agent. At liberty for Pall sesso
References furnished. segs Market St., St. Louis, M

MR. JOHN J. WILLIAMS.

As the Bad Boy with Atkinson's Peck's Bad Boy Address Mirror. MR. CHAS. G. CRAIG.
Disengaged after July 1.
Address N. Y. Miznon. MR. RICHARD VARNEY. MR. PHILIP BECE. MR. D. H. WILSON. MR. HENRY PURNER. MR. GEORGE W. PENDER

M. R. ERNEST LINDEN,
With Moon and Burney,
W. James Hall,

MR. JULIAN DUANE.

Address (g Base on, Bester

MR. ED. P. TENPLE.

Specially Engaged

Loris Ipsted Well-Fel-Done MR. MILTON MORLES M. May be addressed at his resistance, No. 340 1 Place, Brooklyn, N. Y.

MR. JAMES COOK The CASE NAME OF SOME

Market Hart

MR DAVEMPORT &

MR. JOHN WILLIE

Mr. CORELIUS HATH

MR. SIDNEL DAVISHOOD TO A SIDNEY. MR. FRANK EARBINGTON.

MR. JAMES L. CARMART.
Seth Preens in Shook and Collie's L.
Loudou company.

MR. PERCY MELDON.

MR. H. J. EAVES, COSTUL MR. JOHN T. MALONE.

MR. JAMESO, BARROWS.
With Mediese Square Theatre. MR. CHARLES F TINGAY.
Harold Wilmot in A Mountain Finh

MR. RICHARD WAINWRIGHT.
Advance Agent. At Liberty

MR. JAMES E. MCELROY.
Character Comedian.
En route.
Address this Of MR. FRANK WILLIAMS,

MR. JOHN W. ARCHER.

Address care N. Y. Munner.

M. R. BENJ. MAGINLEY.

Madison Square Theatre.
Season commencing September, 1863.

M. R. J. W. NEEL.

Open for engagement. Address J. A. Nee
S. W. cor. 15th St. and Columbia Avs., Philadelphia

MR. J. M. LARKIN.
First and Character Old Men.
Address MIRROR. MR. HENRY H. HALFORD.

Heavies.

Address Mirror. S. W. cor. 15th ot. and
M. R. OWEN FERREE.
Stage Manager and Character Actor. With
Mille. Rhea season 1883-84-85.
M. R. O. W. EAGLE.
Chanfrau company.
Season 1884-85.
Address Mixeux M. R. HARRY C. BINGHAM.
Sawtelle Comedy company.
Permanent address: Port Jervis, N. Y. MR. G. D. CHAPLIN.
Stage manager Janauschek, season 1884-85,
Address 245 West 11th street, New York City.

Season 1884-85.

M. R. W. A. EDWARDS. Address care New York Mine MR. SEDLEY BROWN.
As Rev. Henry Ward in Our Secretary.
Season of 2

MR. ORRIN WILSON. Heavies. MR. FREDERIC DARRELL.

Tenor and Juvenile Le

Specially in

ANY



Harrigan and Hart had the warmest sort of welcome back to the local stage at the New Park Theatre on Monday night. The audience was immense in numbers, composed of our best people, and a geniality was apparent in every face befitting the occasion. The esteem and affection in which the managers of the burned Comique and the principal members of their admirable company are held by our public was manifested in a remarkable degree. We have never seen an audience so permeated with sympathy and good will for any players. The shout of a boy in the gallery while Harrigan was responding to the demands for a speech, "We're wid yer, Eddie!" exactly expressed the sentiment of the entire gathering. Every Comique favorite was cheered as he or she came on, and enthusiasm reigned for the nonce. Mr. Harrigan expressed his thanks happily and at some length; Mr. Hart in a tew words described his gratitude, and John Wild quite distinguished himself by a speech in which simple feeling and humor were mixed. It was a great night for everybody concerned in the performance.

We are sorry that we cannot speak enthusi-

astically about the new comedy, McAllister's Legacy. It contains some capital ideas, two or three new and amusing characters and a few diverting glimpses of local life. But it is talky, and the three acts are wear somely lack ing in liveliness and action—two essentials for a successful farcical comedy. Condensed re-lieved of some extraneous scenes, and with the local passages amplified (for therein lies the secret of the popularity of the Harrigan plays), the piece should have a successful rus." Some of the music is catchy and tuned to please the average ear. "Mister Dooley's Geese" and "Oh, My, How We Rise" will jump into immediate popularity. There are three acts and five scenes. An old man dies and leaves some tenement property to his relatives, a veterinary surgeon, Dr. McAllister, and Mollie McGouldrick, played respectively by Messrs. Harrigan and Hart. The legacy gets them into all sorts of difficulties and imbroglios before the piece comes to a close. There is a female stock speculator; a crank who is daft on everything relating to the millinery business, because he loves a modiste; a darkey coachman, July Flowers; some socialists and any number of negroes and Irish-Americans. There is shown the interior of a farmhouse near the city; a residence on Washington Heights; a meeting-hall in "Africa," and the floor of the Stock Exchange. Messrs. Harrigan, Hart, Wild and Bradley and Mrs. Yeamans all presented enjoyable characterizations. The scenery was excellent. This and the smoothness of the performance exemplified the wonderful enterprise of the management in getting everything in readiness with less than two weeks' time.

Lawrence Barrett's six weeks' engagement at the Star Theatre began with a light house on Monday night, The play, Francesca da Rimini, was mounted in a handsomer manner than when it was first produced here by Mr. Barrett. The dresses, designed by Lewis Wingfield, were both accurate and effectively picturesque. Mr. Barrett's acting drew forth a good deal of applause. Lanciotto is unquestionably his best impersonation. It does not require classicism, tragic loftiness, or a noble presence, and therefore it falls within this actor's powers. We are glad to note that he has imitated the example of Henry Irving and modified to some extent those peculiarities of manner that formerly marred all his efforts. Louis James' Pepe, the jester, is as graceful and virile a performance as ever, and Miss Wainwright is charming as Francesca. F. C. Mosley acts Count Paolo capitaliy. He looked decidedly handsome in the part. The rest of the company are satisfactory. The waits between the acts were very tedious. The performance did not end until a late hour. From Monday's indications it is unlikely that Francesca da Rimini will attract throughout the engagement, as was hoped. Mr. Barrett will probably have to have recourse to his repertoire-and he is not popular in this city in the legitimate roles. His talent, such as it is, is confined to romantic and melodramatic char-

On Tuesday night Rice's Surprise Party ave A Bottle of Ink at the Comedy. The engagement is simply a stop-gap until the burpiece is very light-waisted. Its he most part appropriated from

ble in his country editor, Jefferson Jingo. Mr. Mackay merely repeats his Pop performance. Ida Mülle and Maud Beverly are the only members of the company deserving notice. The olio department of the entertainment was decidedly slow. Jessop and Gill have done a good deal of good hack-work, but A Bottle of Ink reflects no credit upon their prolific talents.

Niblo's Garden was respectably filled on Monday night, Lady Clare having more drawing power with the unreliable "masses" than was supposed. The management speak of it as the "great Wallack success." There is nothing Wallackian about the company now. except in the persons of two minor members of the cast. The strong situations of Mr. Buchanan's play were loudly applauded, and several members of the cast met with more than ordinary favor. But we cannot say that the performance has been in every case improved by the changes. Cora Tanner is very good in the title role, playing it naturally and powerfully. Harry Pitt as Middleton is somewhat stiff. His forte does not lie in characters requiring emotional treatment Henry Aveling as Lord Ambermere and Max Freeman as Gould Smale are quite good. Louise Dillon is fairly successful as Mary. Miss Jay, Buchanan's sister-in-law, made a distinct success as the boy, Cecil Brookfield. The lady displays abilities which were not even foreshadowed in her recent exploit at the Madison Square. Lady Clare was nicely mounted. Next week Harrison and Gourlay come to this theatre in their hilarious comedy, Skipped by the Light of the Moon.

Dreams drew a good audience to the Grand Opera House on Monday evening. Mr. Kruger's eccentricities as Binks delighted the house, and Messrs, Wilkinson, Coote and Harold and Misses Richardson and Lowell lent brightness to the show. The company will very likely have a large week on the West side. Lotta, the ever-welcome, will be seen next Monday.

The Devil's Auction attracted a fair house to the People's on the opening night of the week. While not equal to the first-class spectacular show-pieces, it is still worth seeing at popular prices. The audience gave every indication of enjoyment. Next week the favorite Gus Williams plays here in Captain Mishler. The comedy has been revised and improved vastly since its first production in this city.

Water . Mr. and Mrs. George S. Knight are appearing at Tony Pastor's in Over the Garden Wall. The piece is merely a collection of humorous episodes, connected by a sufficiently consistent plot, and interlarded very freely with songs, recitations and specialties. Both Mr. and and Mrs. Knight are extremely clever, and their company is composed of people competent to render efficient support. The audience laughed heartily at short intervals.

Madame Ristori's engagement was an unfortunate affair. A good deal of money was dropped at the Star. On Friday night, before a small house, she appeared as Ledy Macbeth. It was a very dreary performance throughout. The support was vile, the scenery abominable, and the representation suggested the exploits a party of barnstormers. Ristori's tian of the part of Lady Macbeth does not materially differ from accepted ideas. Her bad pronunciation, however, robs the lines of their strength, and the general impression left by the impersonation was that of feebleness. The sleep-walking scene was played quite realistically, and therefore the spectators applauded it loudly. Edmund Tearle was an incompetent Macbeth. John Lane's Macduff had the elements of sincerity, tenderness and power properly developed, and he won a deserved recall after the third act. Mr. Lane's acting was unquestionably the most pleasurable feature of the performance. The witches were played in a spirit of burlesque, and Banquo's ghost, while making an exit backward, incontinently fell over the base of the tormentor, and evoked shrieks of mirth.

Messrs. Shook and Collier are still satisfied with the business of Three Wives at the Union Square Theatre, but they anticipate that a change of bill will be necessary before long; and so they are preparing to produce a new drama by a native author. The little play, One Touch of Nature, which precedes the roaring comedy at this theatre, is a very enjoyable feature, particularly in the exquisite acting of Mr. Stoddart.

Adonis still maintains its popularity at the Bijou. There was, by the way, a capital cartoon devoted to the burlesque in the last number of the comic journal Life. The changes which Mr. Dixey recently made in the cast of the piece have improved the performance considerably. They certainly add to the collective youthfulness and beauty of the feminine

Mr. Wallack will keep Victor Durand on for several weeks to come. A rehearsal of Impulse was called the other day, but the people were dismissed, as the management John & Mackay is quite an origi-sor to Mr. Carleton's drama need be got in but there is no originality discerni- readiness yet. When the time comes Impulse

will be put up, Mr. Wallack himself appearing in the cast.

We, Us & Co., of which little was expected, is having a remarkably successful career at the Fifth Avenue Theatre. The piece is composed of the veriest nonsense, but it catches the public, which is all Mr. Mestayer wants. It will be played another week, and then, on the 19th, Edwin Booth's engagement begins. The admirers of our great tragedian anticipate a good deal of pleasure from this event. He will be surrounded with adequate support-the Boston Museum folks are excellent players-and the various plays are to be dressed and mounted in a manner superior to recent Booth productions. Another subject of interest respecting this engagement, is the announcement that the star will revive several of the pieces which of late years have been excised from his repertoire, He is to impersonate Ruy Blas, Don Cæsar, Sir Edward Mortimer and other roles of a romantic, melodramatic or tragic order, which many of the younger generation of playgoers have not had an opportunity of witness-

The favorite comedy, Love on Crutches, is still seen by large audiences, and the acting and mounting are a constant source of admiration. Another piece, of a light and humorous character, is being rehearsed, but necessity will not compel its production for some weeks to come.

We should not be surprised if The Private Secretary ran out the season at the Madison Square Theatre. It is having a very substantial career, and its performance draws the same crowds and excites the same laughter as in the early weeks of the run.

The Musical Mirror.

Prince Methusalem is to be withdrawn on Monday from the boards of the Casino and Apajune substituted. The opera will, it is promised, be produced in splendid style. The principals in the cast are Messrs. Wilson, Rising, Taylor, Archer, Ryse and Misses Cottrelly and Archer. The scenery has been painted by Hoyt and Goatcher.

A Trip to Africa is drawing very weil at the Standard. Koster and Bial's present bill is particularly attractive, and the usual run of good patronage is being enjoyed by the establishment.

Professional Doings.

-Estelle Clayton has named her play Favette. -Nellie Jones has joined the cast of Prince

Methusalem. -Lizzie Jeremy is now a member of Rehan's

7-20-8 company. -The Majiltons have gone to Mexico to

join Orrin's Circus. -It is said that Rhea paid \$5,000 for An

American Countess. -Alfa Norman will appear in opera in the

city during the Spring. —Henry Aveling is to join the travelling Victor Durand company.

-Chizzola is arranging to bring over the

Paris Gymnase company. -Joseph Frankau goes to the Lyceum as low and character comedian.

-Mistaken Identity, by Marius de Lazare, has been purchased by Aimee.

-Lisa Weber's Burlesque company closed in Paterson on Saturday night.

-George Appleby, the tenor, has been engaged by McCaull for ten weeks,

-Lillian Cleves will join Boucicault's company for the remainder of the season. -Carrie Swain's change of route has led to

a report that she has closed her season.

-Agnes Carter is a sister of Georgia Cayvan. She is in the cast of May Blossom

-Frank Evans took a company out last week to play the smaller towns at cheap prices.

-Edgar L. Davenport, who is playing leads with Kate Claxton, is at liberty for next sea-

-An old comedy is in rehearsal at Daly's Theatre, but will not be presented for some

-J. W. Piggott, William Denny and Cora Tanner go with the Victor Durand road company. -Little Kate Patterson has closed her en-

gagement with the American Marriage and is at liberty. -Joseph Haworth's suit against Dion Bou-

cicault is set down for hearing on Jan. 23, at Rochester. -Billee Barlow will retire for a little while

from the Casino stage, in expectation, it is said, of an interesting event. -Edward Taylor, replaced by Harry Sarent in the management of Janauschek, is in

Cincinnati and disengaged. -ManagersFennessy and Heuck, of Cincinnati, have recently instituted a suit against Mapleson for breach of contract.

-Kate Girard's Danites company has "re-organized" under the management of C. B. Palmer. It is doing New England.

-The Davene-Austin Allied Attractions played in Stillwater, Minn., on Friday night, with the mercury 48 degrees below zero.

-Marie Sanger, Gertrude Gardner, Amy Ames, Marie Mulle, Bebe Vining and Eva Barrington will be in the cast of Ixion. -Arthur Forrest is doing some very artis-

tic work in painting medallions and porcelain, He was originally an artist by profession. -Fred. Runnells, husband of Amelia Som-

erville, and chief clown with Barnum last season, thinks of abandoning the sawdust for the boards. -H. C. Eustid, formerly of the Janauschek

business staff, is in charge of the Star Theatre, representing the Wallack management. is a relative of Theodore Moss.

-The Hanlons have booked Fantasma in London, Paris, Leipsic, Cologne and Berlin for next season.

Redmond's Opera House, at Grand Rapids, Mich., is flooded by high water. Dates are being filled at Powers' Opera Honse. -Owing to the pick-up in business at the

Casino, Apajune will not be produced until Monday next, and the company will have the benefit of additional rehearsals. -A new dime museum opened in the Bow-

ery last week. A comic opera company called the Boston Ideal is playing there this present week in the "chestnut" repertoire. -Sadie Martinot has offers from five mana-

gers. She is engaged to the Lyceum management, but other managers will not take no for an answer. Litigation is probable. -Publishers report that they are flooded with

orders for Harrigan and Hart's new songs.
The entire series of Braham and Harrigan's compositions is to be issued in volumes. -Thatcher, Primrose and West will shortly play an engagement in the city. Their only rival is the Barlow-Wilson party, whose recent

visit to this city will furnish a comparison. -The unbuilt portion of the New Park Theatre is being completed. When this is done much space will be added to the theatre

for dressing-rooms and storage of scenery. -C. H. Smith, manager of Dawn's Private Tutor company, was in town yesterday. He says that the attraction is playing to good business in its second week in Philadelphia.

-The Acme company did not open at Koster and Bial's, as was intended, but begin the season at Bridgeport to-night (Thursday). Frank Irving and T. D. Monks are managing

-W. E. Morse, for four years a member of the Union Square company, although not in the present piece, has been cast for a prominent part in A Prisoner for Life, the next play.

-Robert G. Morris' Kindergarten, with the Deaves sisters and Stanley Macy, is doing a fine business in the smaller towns of New England at twenty-five and fifty cents admis-

-On Saturday night, the managers claim there was \$1,400 taken at the Fifth Avenue Theatre. About half-past eight, however, the speculators were offering seats at fifty cents

-Charles Collins, of the Criterion, a favorite hostelry with professionals, received his friends in lavish style on New Year's Day. Several cases of wine were consumed by his guests.

-To the great satisfaction of professionals the bar in the cellar under Wallack's Theatre has been closed. The barmaids have vanished. They are supposed to have joined the Adamless Eden company.

-Ramsay Morris, of the Madison Square management, was formerly an artist's model, and "posed" for several figures which may descend to posterity at the base of Bartholdi's Statue of Liberty.

-The members of the late Lilian Olcott company have banded themselves together and will start out next week on the commonwealth plan, with B. F. Horning as leading man and Stella Rees as leading lady.

—W. A. Cripps is playing A. W. Maflin's part at the Casino. On Saturday night Ber-tha Ricci will leave for Boston, Mathilde Cottrelly taking her place and playing her original part of Prince Methusalem.

-S. P. Norman is now representing John M. Hill's various enterprises. While admitting the bad business occasionally done on the road, he declares that Margaret Mather's season has more than paid expenses.

-Herman Merivale, the author of Rose Coghlan's new play, Our Joan, will come to America to superintend its production. Frank Farrell says he has booked over thirty weeks time. The season begins in September.

-It is affirmed that 3,000 persons attended the Called Back performance at the Grand Opera House on New Year's night. The orchestra was placed in a box, for the second occasion only in the history of the house.

sky, the ballet master, was buried by the Actors' Fund and not by the Elks, as has been ncorrectly reported. Charles Warrick and George Dalton were also buried by the Fund.

-Charles Harkinson, the advance representative of Rice's Surprise Party, states that although the company did a poor business unti it arrived in Chicago; its success there was phenomenal, the week's business being over \$8,000.

-W. A. Mestayer states that the reason he uses the duet from Billee Taylor in We, Us & Co. is because any person can purchase the published orchestration of it for ten cents. He claims that John Howson has no right

-Charles McCarthy, of the We, Us & Co. has received lately six or seven threatening letters for his make up as a local political magnate. He does not know whether they are serious, or merely the work of a practical

-Mr. and Mrs. Giles Shine (Lavinia Shan non) are at liberty for the remainder of the Next season they will star in Lady Audley's Secret, made famous by Mrs. D. Bowers, from whom they have purchased the

-As Lotta has sold the American right to her old repertoire to an English soubrette who intends stairing in it shortly, many are now wondering what the popular favorite will do. She is rehearsing Dorothy Dent in E. E. Kid-

-Maude Granger could not get her salary from Tillotson. It was very much in arrear. So she agreed to take the right to play Lynwood as part payment, and is going on the road with a company, being the star and

-Sheridan Shook is somewhat indignant over the unfounded report that Harrigan and Hart had taken the Union Square Theatre. Three Wives is doing well. Other plays are in consideration, and several good ones have been accepted.

-A "serio comic opera" in three acts, entitled Sold! or, The Farry Queen's revenge, is impending. The firm of Rolyat and Mazzetti own it. Louise Rolyat will assume the role of the Fairy Queen. G. Bertini de Wier is the business manager.

-Dore Davidson says he will make another venture with his Lost play about the 1st of February. It was presented during the recent Chicago engagement, and made a good impression. E. H. Sothern made a distinct hit as Mooney, a sort of Charley Bates character, atea.

The bill issued by the Our Secretary com-pany, which collapsed ten days ago, contained reference to The Private Secretary, Nomky, Le Secretaire, Der Bibliothekar, in letters of almost equal size to Our Secretary, and was rather misleading.

-Although he receives a recall every even kendall, of the We, Us & Co., is not at all inflated. He modestly admits that the character fits him and says all the witticisms and gags

are written in his part.

-H. D. Clifton is under engagement to the Madison Square Theatre for three years. He was lent to Davidson for Called Back. The Madison Square management blame him for not looking after his salary. His contract with the city management secures him against OSS-

-Emma Shiff, an English authoress, whose America recently to dispose of several of her plays and adaptations. A dispute between Louise Pomeroy and the authoress relative to some play is likely to be discussed in the

-At first the business at the Standard was rather discouraging, but it has picked up considerably. The evenness of the performance of A Trip to Africa and the beauty of the auditorium attract many. All the boarding has been removed, and the entrance hall is nearly

-William Fullerton and Henry Hamilton have written an opera called Venice. Lilford Arthur represents the authors in America. He is negotiating with the Aronsons for it, and states that it will shortly be produced at the Empire Theatre, London, with Florence St. John in the leading role.

-The Metropolitan Comic Opera company, with Louise Roylat as star, will shortly go on the road with George De Wier's fairy opera called Sold; or, The Fairy Queen's Revenge. The cast embraces eleven people, chorus and orchestra. Rehearsals are in progress. But one piece will be played all season.

-The Academy of Music, Denver, has reverted to its owner, P. T. Hughes, who has undertaken the management. It is undergoing renovation, and new scenery is to be supplied. The house will reopen on Monday night, Jan. 12. Frank L. Yerance, who has been for some time in Denver, is the business manager.

-Manager Colville has begun suit against Barney McAuley for breach of contract. He says that owing to McAuley's strange and improper behavior, he was obliged to close his theatre on Saturday night. His understudy, E. S. Goodwin, supplied his place several times, and the public were disappointed.

-On the Monday before the burning of the Theatre Comique, Gus Williams purchased Box B for the Tuesday matinee. It was the last one sold. Mr. Williams slept rather late on Tuesday, and did not learn of the fire until he approached the theatre on his way to the matinee. He has had the coupon framed.

-Joseph Haworth, Sadie Martinot, Arthur Forrest and others engaged for the Lyceum Theatre company have been notified to report on Friday, as the theatre will open much earlier than was expected. The management have two plays under consideration; one by Steele Mackaye and one by an English author.

-Some brainless young men sent letters to several prominent actresses last week, invit-ing them to pay a visit on Ladies' Day to 162 East Thirty-eighth street. As they had never met the gentlemen before, the ladies were indignant and posted the letters and names of the dudes in the dressing-rooms of an uptown

-By permission of Mapleson, Signor Arditi composed special music for Rhea's new! play, An American Countess, by Howard Car-Goatcher, of Wallack's, painted the scenery, The first production takes place at Washington on Monday, and a special train will go there from New York, conveying the author and his friends.

-Of late John Stetson will only rent the Fifth Avenue Theatre. From the Mallorys' he received \$2,600 a week for Called Back, and Eric Bayley was to have paid \$1,500 for the same period; but Stetson only received \$800, owing to the failure of the engagement. Mestayer pays \$2,000 a week, and on Saturday last took in that amount at two performances.

-This harrowing story comes from Moline, " Piper's Uncle Tom's Cabin company played to a poor house Dec. 29. Four members of the company seceded here and started for their homes. They were Mr. and Mrs. C. G. Phillips, Mr. August Geiss and Mr. E. B. Kidder. Mr. Geiss was selling fiddle-strings late at night to raise enough money to get

away.

-Thatcher, Primrose and West will shortly play a three weeks engagement at Niblo's Their success in the large cities has been very great, and they have drawn enormous receipts. They are making a special effort to efface all impressions which any minstrel troupe have hitherto made in the city. Thatcher has scores of imitators of the act which he originated.

-Many managers have visited the Thalia during the past week to see Nanon. All agree that it is a most charming opera. A waltz, aria runs through the entire opera, which is the work of Genèe, the composer who orchestrates all of Strauss' operas. Conreid and Englander own the American rights, and it is not improbable that it may be done at the Casino or some other city theatre.

-The following is the cast of Apajune, which will be presented at the Casino on Monday night: Prince Alamir, Francis Wilson; Mme. Cottrelly; Ilinke, Alamir's niece, Belle Archer; Manol Nitschanio, W. S. Rising; Marcus, Jay Taylor; Natalitza, Lilly Post; Alexandria, Herbert Archer; Joza, Ryse; Michaelo, A. M. Barbara; Jacob, Sanger; Dabroi, L. A. Schraeder, Kathinka, Kate Ethel; Carolinka, Lilly Vinton, Domin-ique, A. H. Hall; Lisette, W. Van Berg; Courier, Florence Bell.

-A letter received on Monday from a wellknown American actor in England says that Ada Cavendish is quite recovered from her illness. A new Theatrical Exchange, for pro-fessionals only, was to open on Jan. 1. It is situated just opposite Drury Lane, and is managed by a committee of the most prominent actors and actresses in London. Alexander Henderson has again entered into the management of the Prince of Wales' Theatre, Liverpool, where Lydia Thompson and famous burlesque company had their begin-Mrs. Edward Saker will manage the ning. tour of Miss Fortescue in Pygmalion and GalThe Giddy Gusher.



It was a very intelligent person who said "The Lord deliver me from my friends: I can take care of my enemies." I see more damage done by friends nowadays than by foes. A nicer occasion for sympathetic, sentimental outbreak I don't think was ever presented than that of Monday night, when Harrigan, after the red-hot scorch of the Comique, had a house-warming at the New Park. The young managers have grown up among us. Never an unkind word have they ever deserved Their public work has endeared them to us, and their private life been irreproachable. They have been models to managers and treasures to theatre-goers. Now, then, after seeing their well-beloved house laid in ashes, they jump into work like Trojans, and when they fronted us Monday night, one by one, hands and hearts welcomed them like long-lost brothers.

But that daisy Seventh must take things in hand and give 'em an ovation. And a fullgrown military man can make more of a jackass of himself than any woman, child or donkey that ever brayed. These bloodless heroes, with boiled shirts of such fabulous fronts that imagination suggested all sorts of possible accidents unless the hems were loaded with shot or treated like Mark Twain's self-sticking scrap-books, sat 'round three rows deep about the parquet. One particularly heart-breaking creature had arranged a little time-table by which he started the trains. Each man of 'em had a paper on which was written:

One finger up:

"Mr. Har-ri-gan-how-are-you?" Two fingers up.

"Mr. To-ny-Hart-how-do-you-do?" etc., etc.

The leader wildly gesticulated, his eyes rolled with the responsibility of his position, and gentle tricklets of perspiration meandered down his cheek. He held up his fingers, his gang consulted their schedule and vocabulary, and shouted in unison the silly sentence set down for them.

This was gone through with and lots of wind it took out of our sails. The curtain fell on the longest, talkeist act Harrigan ever wrote. A glimpse was caught of that duodecimo edition of Ovid's "Act of Love," Abe Hummel, entering the side door, and in a moment more Abe, loaded to the gunwales with fiddle case stepped out on the stage before Dave Braham. Every one knew in a moment this was to be a presentation to the clever leader of a substitute for the lost Stradivarius. The tears sprang to Dave's eyes, and we all felt proportionately happy. Hummel had it in his mind to speak tenderly of the beloved instrument that had gone before, and hopefully of the latent melody slumbering in the fiddle that was comingthe fiddle of the future—that had such a lot of past to brag about. In a rash moment he mentioned Washington, and all that blatant gang yelled, "First-in-peace, first-in-war and firstin-the-hearts-of-his-coun-try-men," Rum-tittytum tum-rum-tum-tum. About as irrelevant and iackassical a remark as they could make. It was the Count Joannes business all over. It knocked Abe, who stood during the interruption like the Colossus of Rhodes, eyeing the poor fiddle as though he wished it was a threshing-machine through which he could march the Seventh Regiment. This proceeding robbed the occasion of any vestige of pathos or dignity-it turned into burlesque a moment of materialized love and appreciation. Braham took the box. Abe made some sort of effort at a sentimental peroration and quoted Dickens. "God bless us all." said Bob.

gs et

s.

ia ee ltz.

is es-

is he

na t

ro-is

ent der

an-iv-

in-

"God bless us every one," said Tiny Tim, last of all. But the trail of the Seventh was over us all, and what they did in the last act I don't know. I had enough of my intelligent brothers and went away wishing the friends of Harrigan and Hart had left them to them-

And that night I had a dream about the opening that I wish had been true, for I thought I read on the poster, instead of Mc-Allister's Legacy, the new play by Edward " Reminiscent."

And behold, notwithstanding the public farewell Ned took of the Mulligans, there was the dear old street scene and Johnny Wild marshalling the Skids. There was the affecting will-making of Mrs. Yeamans, and her dreadful drunk in her wedding garments. There was the darkey wake and the stealing of the

clock, and all the various incidents of

nected with Tony and Ned's earliest days-the Little Fraud act; Ireland versus Italy, Old Lavender-with the songs, sketches and dances that first won our youthful affections. And a crowded house rang with plaudits, and all went "merry as a marriage bell." (The only thing about a marriage that does go

I looked about the house and saw the piebuilding Rockwell, the hot-water apostle, Daniels, the dear little Radford from the Casino. the rotund host of the Sinclair House, Ashman, all the true good friends of the management. Mrs. John Raymond with jet beads on her head, and Sadie Martinot with gold beads, Abe Hummel's little sister with red beads, and Nelse Waldron with lots of hair cut short, and Joaquin Miller with very little hair cut long, and Bergh with a full-dress rig, and Joe Howard with an undressed scalp, and Paul Potter, the facial artist, doing his ventriloquial act-trying to talk without moving his moustache, and Harrington studying the back of Tows' head and wondering how a healthy critic can spend so much time counting his hair. I saw 'em all just as I did Monday night, only the shouts and screams told me this was a revival, and I was jolly as a sand boy, when all of a sudden the idiotic "Firstin-war-first-in peace-and-first-in-the -hearts-of-his-coun-try-men" ended the dream and wakened me to regretful mem-

I remember an occasion on which the friends of some actress in Boston wanted to do remarkable and sentimental things, and they let loose white doves from the boxes that promptly went and roosted on the chandeliers; then they pulled pink silken ribbons and lowered a wreath that had been hidden in the sky-borders, and the woman tried to stand under it and be crowned, and it was about as easy an operation as to thrust a sword into a scabbard at arm's length, So the beneficiary got mad and red, and the friends felt foolish, and an adolescent young vealy gentleman got on his hind legs with a breastpin and earrings and said: "Miss -, accept this cask of jewels -few friends-remember-and don't forgetthink often- When this you see remember me."

These simple but touching words came gurgling in broken accents from behind a white tie, and when a young man of the cheekiest description, sitting beside the manager, ridiculed the presenter of the jewelry, he was immediately gobbled to do another presentation of a gold pen between the next two acts. Mr. Fresh accepted the situation. He had half an hour to prepare himself. The man originally selected to give the gold pen had been taken with nervousness, which he called cramps, and gone home. Young Fresh walked the green-room floor, and, before a huge glass, practiced an easy, nonchalant, graceful carri-

The result was seen when, at a quarter past ten, he swaggered on as the lady answered a call and stopped her at the wing as Williams would a sneak-thief, and began: "It's an illwind that blows no one any good. Mr. Bradey being taken with the colic, I am selected-" He was-for a shout of derisive laughter, during which he laid the pen on the lady's arm and skipped.

During the run of The Orphan of Geneva at the Union Square Charley Thorne had to crown Rose Eytinge with a large, clumsy chaplet of flowers. He made a neat little speech, principally directed to Tissington, and put the crown on with the heaviest part of it resting on poor Eytinge's left ear and eye, giving her the appearance of one of Jake Hess' Island belles just off a dreadful night's

In one of the farewell appearances of Charlotte Cushman she stopped at a hamlet in York State to bid the few inhabitants a tearful goodbye, and some public-spirited citizens determined to make a demonstration. They organized and mapped out a plan of action, very like the Seventh Regiments' having various rehearsals. It took three men to do this

After the curtain fell on the second act of Macbeth Miss Cushman took a call. She was confronted, in the usual way, by a little fat man who bore on his arms a large wreath to which white satin ribbons were attached. Of course he told her that her talent and services had endeared her to the special Podunk in which she was playing. He alluded to the endurance of fame and the perishability of flowers, but hoped she would take them like Armand's camelia, and cherish them, and come back to them when they were withered.

Cushman held out her muscular hand for the ovation, but the enterprising Podunker would have none of it; he would crown her or die. So Charlotte bent her rugged old head and the citizen deposited his offering tightly on the dais, and disappeared. About as cheerful a spectacle as a carved wreath on a tombstone, the lady strode across the narrow stage and met the other section of the ovation, more speech and another wreath. This patriot was taller and he brandished his chaplet as if he had determined to plant it on top of No. 1. Charlotte waved him off and in an unguarded moment snatched the trophy and held it as he the famous Mulligan plays. And one finished his speech. The poor woman earnestly

from the leader's raised seat in the orchestra

"Mrs. Cushman, Marm, just one minute. In commemoration of your great undertakings, the ladies of the Home Circle present this token," and up came another wreath,

If there was ever a comical spectacle, it was dear Lotta in her regal robes-a wreath much too big on her head and one in each hand-all she wanted was a hard wind to set out the riboons and make a May-pole of her. I think she dumped all the floral offerings of the ovation in the wings and said all the bad words she knew in her dressing-room. Certainly her loving friends had succeeded in making her as nearly ridiculous as Charlotte Cushman could be made. THE GIDDY GUSHER.

London Gossip.

LONDON, Dec. 20, I wish you "a very merry Christmas," most merry MIRROR. True, when this reaches you the day will be gone, yet as it nears us once more, I cannot refrain from bridging over time and space to tender my hearty Yuletide compliments, and with your kind permission I will tell you a little of what we, in London, are doing in honor of the season. I say "we," because when there are good times going on, each ingividual, somehow, feels himself in them with the crowd At Limmer's Hotel in Conduit street, Regent Street, was yesterday opened the annual exhibition of home-made and other toys which are to be distributed among the London hospitals and workhouses. This truly admirable charity was started four years ago by the generous editor of Truth, Mr. Labouchere. I know of nothing which does this bright gentleman more credit than his well-known generosity to children, and I am glad that he now has a beautiful baby daughter of his own to gladden his life, One of the quaintest ways in which he devotes a portion of the monies contributed toward the charity is by purchasing several musical boxes for the various wards. Little folks, ave, even grown-up folks, love a musical box, and who shall say how many hours of pain may be relieved while the children lie on their beds listening to the sweet strains from the melody

At the Royal Victoria Hall great preparations are making for the Christmas entertainment, the first performance taking place on the afternoon of Boxing-day, opening with a musical sketch entitled A Harum Scarum Absurdity; or, The Sultan in a Fix. This will be followed by a sensational sketch, The Lost Will; or, The Dog Detective, and later on the celebrated Zietz troupe will give a "Komic Kristmas Pantomime Entertainment" called Kurious Kooks. Then several noted variety artists will fill up the evening. The Royal Victoria Hall is one of the finest London charities, as it provides rational and innocent amusement to a large class of the sober poor people of that and adjacent parishes.

Howard Paul has collected sufficient money to give 600 sandwich men a roast-beef and plum-pudding dinner on Christmas Day. Of this number 300 will dine at one o'clock at the Victoria Coffee Palace, in Waterloo road, to which I have alluded above, and at the same hour the other 300 will dine at a large schoolthe dinner every man will be presented with an American apple, a pipe, a generous portion of tobacco and three-pence in money. Mr. Howtobacco and three-pence in money. Mr. How-ard Paul has received ninety pounds in conibutions ranging from ten pence, and one donation came all the way from Algeria. One of the oddest of the season's Christmas cards is a series of three views in the set, showing the sandwich men with their pantomime bills harnessed on them and all going to their Christmas dinner, the third one slowing the men puffing away at their pipes, the first and second ones showing the front and back views of the cavalcade in street

G. R. Sims, who before he grew famous as a playwright wrote several series of popular stories for the Weekly Dispatch, not unmindful of the literary bridge which helped him safely to the shores of fame, contributes a story entitled "The Doll's Secret" to the Christmas Number of that entertaining newspaper.

And apropos of Christmas numbers, at Christmas times suggest novelties. Messrs, Lionel Brough and Edouin are in the front rank in this regard, and at Toole's Theatre they have added many new bright bits to their play of Babes, and they call the improvements "Our Christmas Number." Several alterations are made in the cast as well. Mr. Brough has made an enormous hit in this rollicking play. He has the knack of taking an idea as light and merry as a snowflake, and rolling it along his theatrical lane until it collects all the othe flakes in passing, getting a laugh from each. Willie Edouin is regarded here as one of the best pantomimists ever hailing from Yankeedom, while Atherton has created a perfect furore. Her fun is contagious, her laugh, in its naturalness totally unlike the regulation stage laugh, sets every one to laughing with her. She is never vulgar, but yet bubbles over with girlish fun. Besides, Mr. Levey's music is exactly suited to the play, being attractive and sparkling.

On Monday next, in preparation for the Christmas holidays, several novelties are to be added to the petormance at the Alhambra Theatre of Varieties. Of these there will be an entirely new grand fantastic ballet, entitled Melusine, in which Mlle. Sampietro will make her first appearance at the Alhambra. She will be supported by Miss Matthews and a corps de ballet of 100. This ballet, which will be on a very elaborate scale, has been invented and arranged by Mons. J. Hansen, the music being composed by M. Jacobi, a great London musical favorite. The scenery is painted by C. Brooke, a successful scenic artist, and the costumes are being supplied by a cele-Russian firm, and are unusually ele-

Mogul in Paris, last evening, the whole of the

cesses, it is marvellous the length of London runs of pieces. In the Ranks, at the Adelphi, has two evenings since reached its 374th per-formance. Called Back, at the Prince's, now reaches its 196th rendition. The Ironmaster, at the St. James, 174 times; the much-discussed Saints and Sinners, at the Vaudeville, 87 renditions; Polly, at the Empire, 68 times; Hamlet, at the Princess', 58 times; and Mrs. Conover's Twins now celebrates its 106th performance.

And a reference to Twins reminds me of

And a reference to Twins reminds me of a pleasant little episode on the eve of the annual holiday season, which occurred a few nights ago. Mrs. Conover was presented at the Olympic Theatre with a grand piano, subscribed for by the whole of her company and the employes. It was not her personal birthday exactly, but besides being near about Christmas, it was the celebration of the first year's anniversary of her plucky managerial career at the Olympic. After the play Edward Righton, had the company assembled on the at the Olympic. After the play Edwa Righton, had the company assembled on t stage where a delicious supper was spread a to which Madame Annie Conover had be to which Madame Annie Conover had been invited, having no suspicion of the pleasant surprise in store, but in obedience to the desires of her company appearing on the scene all smiles and faultiessly dressed. Edward Righton who personates Twins, and is one of the best comedians in Great Britain, was master of ceremonies for the presentation speech, which he made delightfully as fo'lows: "Mrs. Conover, your company desires to wish you many happy returns of the day, because to-day you are just one year you many nappy fetures of the may, because to-day you are just one year old, managerially speaking. Your infancy has not been without its usual attendant ills; but I think we can now fairly congratulate you on having got safely through your melodramatic measles, your high comedy whooping-cough, etc., and on being able to walk alone. It is etc, and on being able to walk alone. It is no mean evidence of your wonderful precocity that before you were twelve months old you produced Twins. I am proud to have been the creator of your Twins, and together with all those who have helped the healthy twain to run alone, I wish you many happy returns of the day."

By the way, Londoners wish success to the return of day performances on Wednesday at the Court Theatre. Two or three amusing short pieces are done. First comes the clever sketch, Twenty Minutes Under an Umbrella, capitally played by Rose Norreys and Reeves

capitally played by Rose Norrevs and Reeves Smith. Next, a revival of the musical version of Cox and Box, and last but not least, Mr. Cecil and Mrs. John Wood kept everybody in a roar for half an hour with My Mil-

The Messiah," as a fitting Christmas oratorio, takes its place on Christmas eve at St. James' Hall, in which the soloists are

torio, takes its place on Christmas eve at St. James' Hall, in which the soloists are Gertrude Griswold, Madame Patey, Sims Reeves and Mr. Santley, All of these artists' names will figure in a festival concert on Boxing day, and added to these I observe the names of Mary Davis, Edward Lloyd and Musgrave Tufnail, to appear at the Albert Hall. Relying on the spurt to theatrical patronage of the holiday season, the Imperial Theatre starts in again, under the management of Mrs. Digby Willoughby, doing Tom Taylor's Plot and Passion, preceded by the farce of Old Paul and the Spinster, in which plays Herman Vezin, Harry St. Maur, the manageress and Cyril Melton give satisfaction to their patrons. Mr. St, Maur, by the way, is avowedly the manager, but it is quite well understood that Mrs. Digby Willoughby, an ambitious amateur, furnishes the purse.

So much for the Yuletide days and doings. As I write a street vender of mistletose boughs and holly store before my window exclusions.

So much for the Yuletide days and doings. As I write a street vender of mistletoe boughs and holly stops before my window, crying his wares lustily. I find that much of the mistletoe comes from Devonshire and Somersetshire, while a deal comes from France. In the Eastern provinces the "kissing plant" is found in the greatest profusion. In 1870, when the Saxon Army marched from Sedan and Montmorency, the soldiers reported that they saw huge branches of mistletoe hanging in their green clusters on the thousands of leafless trees. But alas! there was no one to pick it that year, and for once they tell me the English that year, and for once they tell me the markets were short. Presently the Waits" will sing carols under our windows in London, including the old English ballad, "Under the Mistletce Bough." And so, in anticipation of the chanting, I close as I began, adding to the "Merry Christmas" wish, an honest kiss of peace and good will "under the mistletce bough."

A. W.

LONDON, Dec. 27.

Last evening being Boxing night, the merry reign of the holiday pantomime began, as it does annually in London. And speaking of Boxing night reminds me that generally the expression is pure Greek as to its meaning, to American ears. Resolved to know what it signified, I made exhaustive inquiries, and, strange to relate, every explanation different from every other. One said it referred to an old custom of dressing the house with box leaves and branches in order to make a difference between the character of the decorations and those on the Christmas Day of holly and mistletoe. Another said that in the early days of England the old Saxon kings engaged athletes to do games of boxing with the gloves. Another declared that it meant a box on the ear to contrast with the kisses of Christmas morn. Finally, after bearing much more (for an English man or woman gives you a reason if you demand one, whether or no it be a true one), I learned of an intelligent English dame the true meaning of boxing day, and immediately verified her statement in other authentic directions. It is the custom of the postman, the telegraph-boy, the street-sweep, etc., to come around the day after Christmas to receive a present from the householder, which present he calls his "Christmas box," in consequence of his having in early times, collected his money in a wooden box with a receptacle in the cover. Hence "boxes," finally "boxing day," to distinguish the day from others of the holiday week. Now, Boxing Day is one of the four yearly bank holidays, so that Christmas proper in England means two days. This year three have happened, to-day being Saturday, which, with Sunday, gives to clerks four good days of rest and merry-mak-

I wrote you beforehand that I was resolved famous Mulligan plays. And one introduced all the specialties conhoped this was the end, but a squeaking voice and squeaking voice are famous famous famous Mulligan plays. And one introduced all the specialties conhoped this was the end, but a squeaking voice are famous famo

Mayfair, etc. Then there were

procession of the five senses, the several ears, noses, tongues and hands coming by together at last, forming a The audience was nearly as interest the pantomime, the little folks with the rents crowding the privates boxes, and so out peals of merry, childiah laughter.

As for me, I felt about ten years of a my escort told me confidentially on the withat his arms was, he feared, black and blimy excess of grabbing and pinching, sive of my enthusiasm, all of which I the time entirely unconscious of infliction am sorry," said I. "Well," he replied need not to feel sorry, for indeed 1 a The bruises will succumb to generous cations of Pond's Extract, and it was we bruises to see your extravagant enthus bruises to see your extravagant e

Our Elmira correspondent writes:
Tillotson was first made prominent by a stage in Northern Pennsylvania, so or more miles from here. He afterwrite Elmira and opened a shoe factory, quite successful for a time, While is cupation, to appease his employes money he issued scrip, with promis which was circulated throughout the enext tried to stir Elmira by a share he participated in hy various Susan be participated in by various ganizations. It was a she elapsed, and he returned to E of Charlotte Thompson. Swas presented for tickets and



The week of Italian opera just closed at the Boston Thestre has been the finest that Boston has enjoyed for many year—cossibly that she has ever enjoyed. I say this salvisedly, not forgetting many fine performances in past sanona, or indeed many series. But Pattl is here, supported by a really superb co., and standard operas have been given in a brilliant manner. La Sonambula was offered as the opening attraction, with Eman Nevada as Amina. The house was not large—that is, not crowded; but, after the merits of the little American singer were discovered, it was more noisy in demonstrations of approval than many a larger audience. The triumph at the end of the second act was seemingly as great as possible; but, when the green curtain fell, after a repetition of the finale, the calls were so peremptory, and shouts in both English and Italian were so aumerous, that the hittle Western girl came before the curtain and sang, without accompaniment, the "Ah non guinge," to applause that was almost deafening. I seven happened to see this done before, and the effect was as pleasing and thrilling as it was novel. The support was worthy the star and the opera. Adelina Patti made her appearance Tuesday in La Traviata, when she displayed the same old charm of voice and strength of acting that are so well known. Indeed, while her voice is just as sweat as ever, is seemed that her powers of acting hat become enhanced—less in the earlier than in the later stages of the action. The true artist, there were a few seats unoccupied. Il Trovatore, with Farch-Madi as Leonors, Scalchi as Azucena, and Cardinali, for his first appearance, as Manrico, was the Wednesday opera, and was given freely. The tenor made a great popular favorite, and is a free house was large. Mirella was chosen for Thursday, in which Miss Nevada was to make her second appearance. The house was large. The tous of this opera a large and animation. The house was large. Mirella was chosen for Thursday, in which Miss Nevada was a fresh and animation of the popular favo

The Beggar Student was revived for a brief season soch, with De Wolf Hopper as Oldendorf, W. H. Fessenden as Janitsky. Mark Smith as Symon, Genevieve Reynolde as the Countess, and Rosalba Bescher and Rosa Leighton as the daughters. It is a good cast, and the boys about town are declaring that they will not hereafter put up with seeing Miss Leighton in old maid characters when she is such a young and pretty maiden heruelf. Hopper is very funny, not only in his business but in the uset with which he gives lines and quips. Mr. Fessenden appears to better advantage, I think, in his present than in his former character. The text has been much improved, and is a great deal more brisk and gilb.

seen much improved, and is a great deal more brisk and glbb.
Dion Boucicault began the third week of his engagement at the Boaton Museum with The Colleen Bawn, with his son and daughter as Danny Mann and Eily O'Connor respectively. His own personation is the same as ever, and the children made a good showing, the former's voice and broque being remarkably like his father's, and the girl's countenance looking more like a refined image of her father's than like her mother's. Boucicault made a speech at the close of the second act, which was full of taffy for the memory of Agnes, Robertson and hope for the career of the children. Ansie Clarke made a strong Anne Chute. Later in the week, owing to the illness of Miss Clarke, Blanche Thompson appeared in the role, and made the success she always does.

John T. Raymond did a large week's business Running for Congress at the Howard with Passion's Slave. The usual variety to full houses at the Boylston Museum.

The Magewann of the Nar acknowledges the

large audiences at the Howard with Passion's Slave. The usual variety to full houses at the Boylston Musuum.

Items: The Magwump of the Star acknowledges the cora, but suggests that I take half-and-half instead of straight. I don't exactly see why, but down it goes, even if it do have a Scotchman's prejudice against anything mixed.—Edwin Booth and his daughter were at the Boston Theatre to witness Emma Nevada's Boston debut in Sonambula, and a friend reports Mr. Booth as anying that he experienced more pleasure from her singing than from that of any other singer he has heard for a long time. He sent her a beautiful floral tribute with his congratulations the next day.—Emma Nevada, by the way, changed from the Fremont to the Brunswick.—Madame Fursch-Madi is at Young's Hotel.—Isaac B. Rich has the sympathy of the community in the death of his wife, whose illness I mentioned last week.—Marie Janen has been ill at the Adams House, but is better law.—Rehearsals of Fantine are going forward steadily.—Annie Leslie, who plays Lieutenant Poppenburg in The Beggar Student, is about four feet six, while De Wolf Hopper is six feet four, and the latter raises a rest laugh every evening by asking her, after he has hattered away a few moments, "Can you hear me disjustly down there?"—John McCullough was a day or wo in towa last week. He walked down street arm-in-m with Manager Eugine Tompkins one day, the observed of all observers.—The Nautch Girls are at Austin as stone's Dime Museum this week.—The rumor has an avivad again that the Madison Square management is about to build a theatre here.—Rehearsals of the Reha's Daughter, the music of which Carriel D. Blake, and which opera, it membered was given at the seath of years ago, where it was ran by a Gilbert. The libretto was by a Philadelection of Years ago, where it was ran by the Carriel D. Blake, and which opera, it membered was given at the part Theatre in what is expected to madiaction of Richard III.—The opera

season will close with a repetition of Mirella, in which probably Emma Nevada is seen and heard at her best, on Saturday afternoon, Patti taking her leave of Boston very appropriately in Linda di Chamounix undoubtedly for the sake of the opportunity it affords her of singing "Home, Sweet Home" at the close.—Victor Durand comes to the Globe Theatre, 10th.—A Cold Day when We Get Left is a farcical comedy that will be seen at the Howard Athenaum, 18th.—The Collean Bawa has proved such a success at the Boston Museum, being given nightly to crowded houses, that Pique, which was to be given for a week previous to the revival of Fantine, has been postponed until March 20, and Dion Boucicault and his children will appear a week longer in the play first mentioned.—After the second act of Mirella, on Thursday night, on the second recall, much amusement was created by Nevada and Scalchi putting Arditi on the stage before the curtain by main force, and compelling him to walk across with them. The famous conductor, it seems, is never embarrassed—unless he faces the audience.—Probably you have heard by this that Edwin Booth will open his New York season with Macbeth. Miss Booth will accompany him and remain during the engagement.—Emma Jones (Mrs. John E. Ince) has been engaged by Manager Field for the forth-coming revival of Fantine.

With the performance of Julius Casar, at the Opera House, on Saturday night, Lawrence Barrett completed an engagement far more successful than any he has hitherto played in this city. Barret is nothing if not sincere and earnest, but when he summons pathos or passion it is easy to see that the force-pump is at work. A man of his temperament cannot play comedy, or, if he does, it is as cheerful as a cemetery on a wet day. During the present week Fanny Davenport will present fedora, the engagement being for two weeks. Young Mrs. Winthrop, 19th.

Nat Goodwin appeared at the Chestnat to a succession of good houses. Confusion and Those Bells were given. The current bill announces In the Ranks, with E. J. Buckley and Lillian Hadley in the leading roles. Only a Woman's Heart, 19th.

At the Walnut, Robson and Crane have been "bursting buttoms" for the past two weeks, the latter having been devoted to a "new" play called The Cherubs. It is simply a mass of rubbish, and to criticise it would be to write a lecture on idiocy. The piece in question has aeither ryhme, reason nor wit. The little humor it may possibly lay claim to is coarse, and some of the lines approach indecency. Robson and Crane are funny enough. Between the squesk and the grunt, we find room for laughter; but I he Cherubs are vulgar beyond question. Financially, the engagement was fair in results. This (Monday) evening the Barlow-Wilson Minstrels stop the 1 ap made by the failure of W. H. Gillette to present The Private Secretary. The co. contains many local favorites. The Florences in The Governor and Mighty Dollar, 19th.

At the National, Zozo showed to good business. There is nothing in this spectacle worthy of notice. Dominick Murray will appear during the present week in Escaped from Sing Sing. The Pavements of Paris 19th.

Fantasma, at the Arch, drew immensely during the two weeks. Neil Burgess in Vim now holds the boards. Le Voyage in Suisse 19th.

Fantasma, at the Arch, drew immensely during the whole and the replaced shortly by Patience, which is

Dan's Tribulations, by the Harrigan and Hart traveling comb. 4th.

People's Theatre (W. C. Mitchell manager): The Silver King 4th.

Items: The last Kurkel concert was a grand success, and in addition to a handsome programme the Christmas oratorio, Noel, by Saint-Saens, was well rendered. The attendance was large and interested.—Manager John W. Norten is still confined to his residence with rheumatism.—Pierrie Chouteaux, the moneyed backer of the late Grand Opera House, announcus his intention of building again as soon as possible. Several architects have submitted plans and specifications, and no time will be lost in pushing matters to satisfactory conclusion.—Marcus Mayer was here for a day or two last week, running over from Chicago. He put in some work for Mary Anderson while here.—Charles Wing has been looking after M. B. Curtis' interests this week.

CINCINNATI.

CINCINNATI.

The production of Michael Strogoff, at Heuck's during the week just closed, was realistic enough to satisfy the most exacting, and to those who had witnessed its presentation several years since at Robinson's Opera House, the manner of its mounting by Heuck's management must have proved a vertiable surprise. Outside of Hasswin's rendition of the title role, which was apparently state in the extreme, the cast was notably good. Cecile Rush as Marfa Strogoff appeared to especial advantage, while Messrs. Humphrey and Holt as the rural newspaper correspondents looked after the comic department in satisfactory style. The Boston Theatre co. in Falks; 18th, Frank Mayo in Nordeck; 25th. Sieba. Hoop of Gold, at Havlin's, closed a reasonably successful week, 40. Like Lights o' London, Taken from Life and other dramas of the ilk, the play deals in improbabilities to a greater or less extent, and has enough concentrated misery in its four acts to stock a dozen or more ordinary emotional dramas. Georgie Tyler, who portrays Ruth, was suffering from a severe cold, and in consequence was unable to do herself justice during the week. Arthur Moulton's Scotty was to all intensis the feature of the programme, and his clever acting in the final act evoked the bulk of the applause. W.J. Scanlan this week in Fred. Marsden's play. The Irish Minstrel. followed, 11th, by the Midnight Marsing the processing of the processing

artiste's new play, Maggie, the Midget, during her final week. Miss Mitchell's support was excellent. This week Mesars. Gill and Arthur will show up the Two Bad Men in their own peculiar style, and if the affair does not pan out successfully Jake Rosenthal, who has been booming it vigorously for several weeks, will devote his declining years to the intricacies of baseball and kindred sports.

declining years to the intricacies of baseball and kindred sports.

The Montague Dude comb., at the People's, proved a good card during the week, though, with the exception of Gus Hill's act and Luigi Del Oros difficult musical feat, the programme was below the average. Tony Denier's Pantomime co. during current week, followed 11th by the Howard Athenseum Specialty co.; Nice and Warm—an attractive title for these frigid days—underlined for 12th; followed 35th by the Leopolds.

Manager Gabriel's programme at the Vine Street Opera House included a number of clever specialty people, whose performance was highly enjoyed. Business satisfactory.

Both of Manager Harris' ventures are attracting largely, the circus at Robinson's comparing favorably with any similar show seen in Cincinnati for seasons. Dan Rice, the veteran clown, joined forces with Measra. Harris and Fish during the past week, and conduced not little to the general good feeling by his characteristic humor.

Managers Heuck and Fennessy, of this city, have

Harris and Fish during the past week, and conduced not a little to the general good feeling by his characteristic humor.

Managers Heuck and Fennessy, of this city, have brought suit, vs. Mapleson, for past season's breach of contract.—The members of Harry Miner's Silver King comb. were called together at the close of the co.'s engagement in this city, and informed that in view of poor business and the general stringency, a reduction in salaries must he had; or that the troupe must come in. It is reported that the co.. with the exceptions of Measrs. De Belleville, Jennings and Ross, and Miss Cary, accepted the proposed reduction.—E. S. Goodrich, whose demise in Buffalo occurred Dec. 31, was for several seasons heavy man in Barney McAuley's stock co. at Wood's Theatre in this city.—Cecile Rush, of the Michael Strogoff comb., supported by Charles Haswin as Pierre, appeared ath in Rose Michel at Heuck's Opera House.—Manager John Havlin and W. S. Scanlan, the current attraction at this house, have arranged for a week's benefit to be tendered the Hocking Valley coal miners.—Harry Montague and his Dude comb, gave a professional matines, 30th, at People's, which was liberally patronized.—Edward Taylor, until recently business manager for Madame Janauschek, is in the city and disengaged.—J. P. Reynolds, representing Youth; E. C. Mason, "announcing agent" for the Two Bad Men; M. T. Skiff, looking after the interests of his principal, W. J. Scanlan, and John R. Allen, an old-time Cincinnati manager, were prominent among the week's professional arrivals.—The roller-skate rink craze is to some extent interfering with theatrical attendance.—Mark Twain and George W. Cable gave two interesting readings at the Odeon ad and d., under the auspices of Wesleyan Association,—Lotta is booked at the Grand for a date during coming month.—Rafael Joseffy, the pianist, is announced for two recitals, oth and toth, at the Odeon.—Manager R. E. J. Miles, who has been solourning in this vicinity during the holidays, entertaining his "fides Ac

BALTIMORE.

BALTIMORE.

Last week business took a boom, and the new year began under promising auspices. Poor houses have been the rule so long that it was almost as enjoyable to see the audiences as it was to see the performances. As a natural consequence the faces around the box-ofice assumed the old-time twelve-by-six smile, which has been conspicuously absent for some time past.

At the Academy of Music Lotta ha ia gala week of it, the houses being crowded and very fashionable. On Saturday afternoon, an hour before the doors opened for the matinee, there was a crowd of ladies in front of the house that completely blocked the sidewalk, and by two o'clock there were no seats and little or no standing room. Always a favorite here, her two years' absence seems to have tightened her hold on the favor of the Baltimoreans. Her new play, Mamzelle Nitouche, is extremely anzeme, but to the public this is a matter of supreme indifference, as it goes to see the star and not the play. Her supporting co. was the best she has ever brought here and introduced to us one of the finest bass voices we have heard in years—J. H. Stuart. C. H. Bradshaw, as the musician and author, was delightfully comic. Musette and Little Detective were also given during the week. Young Mrs. Winthroop began a week's engagement on Monday to a good house and with a good cast, including George Clarks. Ada Dyas and Thomas Whiffen. Troubadours, 13th.

The Florences closed a very astisfactory engagement at Ford's Opera House on Saturday night. On Monday the Hanlon Brothers' latest novelty, Fantasma, was presented for the first time in this city, before a big audience. Next week, Neil Burgess in Vim.

The Devil's Auction drew a series of good houses to the Holliday Street Theatre and was given in very fair style. The scenery, though showing signs of wear, was in the main very good, and the ballet was up to the average. This week Robson and Crane are playing their annual engagement. They opened in Forbidden Fruit to a large and appreciative house. Thursday The Cher

The second state of the se

NEW ORLEANS.

During the Christmas and New Year's holidays our theatres and other places of amusement, with scarcely an exception, have done a thriving business. At the three principal theatres, under the management of David Bidwell) the attractions have been uniformly good and entertaining. As is the custom of this popular manager, a large number of orcsents were given the patrons of his houses on Christmas Day, and the little ones were especially made happy. The weather has been very much against amusements, however. It has either been very rainy or unpleasantly cold and damp, making it generally much more pleasant for folks to stay at home.

For the past week we have had Dan Sully and his Corner Grocery at the Academy of Music. The Grocery hardly rises to the dignity of a play, but as a mirth-provoking skit it is a success. Mr. Sully is very easy and natural, and his representation of an Irishman is far nearer the truth than almost any other stage characterization of that class I have ever seen. The boy whose tricks and pranks so delight the audiences is very clever indeed. With one or two exceptions, the co. is very ordinary. Next week an organization entirely new comes to this house—viz., Murray and Murphy's Irish Visitors. They will in turn be followed by Milton Nobles in his new play of Love and Law.

At the St. Charles Theatre the Kıralfy Brothers' Black Crook co. has played a second week in that spectacle to crowded houses. Familiarity on the part of the participants in the play has resulted in a series of admirable performances. Beginning 4th Sieba and the Seven Ravens will be put up for a two weeks' run.

James O'Neill in Monte Cristo has done a fine second week's business at the Grand Opera House. Clara Morris opens for one week 4th, during which she will present Miss Multon and Article 47. Our public fully expected that at this visit this favorite star would give them plays not quite so often seen performed by herself and other stars. The bright protean star, Mattie Vickers, will make her first app

may with reason expect to entertain large crowds of visitors.

Sid. C. France has been doing excellent business at Farrants's Iron Theatre. The present week he is presenting his sensational comedy-drama of Dead to the World, with great success.

Robinson's Dime Museum has been generally crowded during night and day. Some of the curiosities have proven very attractive, and the theatre programme and personnel has greatly improved.

A company of Mexican charros purpose giving a series of exhibitions at our Fair grounds, consisting of riding, lassoing, etc. The panorama of the Battle of Sedan, situated near the Exposition, has been largely visited and has been greatly admired.

Frank V. Hawley, late manager for C. B. Bishop, is now manager of Kaiser Wilhelm's German Rhein Military Band. This musical attraction will shortly give a series of promenade concerts here.

CLEVELAND.

CLEVELAND.

Anticipation was well worked up for the Irving engagement at the Opera House, Dec. 20, 30 and 31, and financially it was a complete success; \$6,050 was the result of the three nights—the largest in the history of this house. Monday night Miss Terry did not appear. The house, though not crowded, contained a large and critical audience, fully representing the society and culture of our city. In Louis XI. Henry Irving fully justified his exalted reputation. To keep this exalted reputation. To keep this exalted reputation Mr. Irving should have closed his engagement Monday night, or else have chosen something more suited to his peculiar individuality than Shylock or Benedick. Tuesday night the house was crowded to the walls. As Shylock he was but commonplace. Still, there was a strange fascination about his acting, which could hardly be accounted for. Ellen Terry carried off the honors of the evening. Her Portia was beautifully rounded. Wednesday night the house was again crowded. Much Ado About Nothing was the play, and a more hnished production in point of acting, mounting and all accessories, was never before given upon the local stage. With the exception of Miss Terry, the honors were about equally distributed among the co. Mr. Irving's Benedick was pronounced weak. Thatcher, Primose and West's Minstrels filled out remainder of week to an immense business. Orpheus and Eurydice, 5th; Romany Rye, 13th.

Kernell's Specialty co, filled a profitable week at the Academy. The Vivian Sisters, Pauline Bachelder, and Leopold and Bunnell are all good. The Kernells are renowned as Irish comedians. Half Way House is a remarkably clever afterpiece, Nobody's Claim this week; Bunch of Keys next

Drift: Louise Munro's Brunettes in burlesque Fatinitza at Comique this week.—The White Elephant announces Saunders and Burdell, comedy team; Lillian Markham and Girtie Holden, owcalists; Sharpleys in Music vs. Cheek, and Moore and Sandford, Dutch comedians.—Fish's Circus co. will open the New People's Theatre on Euclid aven

CHICAGO.

CHICAGO.

Margaret Mather closed a successful two weeks' engagement at McVicker's Theatre, with her admirable performance of Rosalind in as You Like It. This is one of her most pleasing impersonations. The excellent support rendered by Frederick Paulding and Milnes Levick made the performances doubly interesting. Business has not been even good, but by a lucky chance, or shrewd management, no loss was incurred. This week, The Seven Ravens. The Hanlons in Fantasma follow, and then Tompkins and Hill's Zanita.

A Bottle of Ink might just as well be A Pot of Paste, so far as the title of Rice's piece gives any idea of the character of the burlesque. It is Pop under another name, and John A. Mackay does all the old business that brought him into notice several years ago. Ha Mulle takes the place of Kate Castleton (on the bills). Henry Irving and Ellen Terry with the Lyceum co, will occupy the boards of this threatre for the next four weeks. The advance sale is large.

Skipped by the Light of the Moon is another batch of alleged humorous situations strung together, with a dialogue built round them to suit. Harrison and Gourlay are funny. An event of some importance this week will be the first appearance of Madame Janish in English. Evans and Hoey, in A Parlor Match, 11th.

May Blossom achieved instant and well deserved success at the Grand. The business has not been great, but has been growing steadily. The co, is a capital one. Georgia Cayvan became a favorite instantly. The more one sees of this clever artiste the better her uncommon talents are discovered.

The Howard Athencum Specialty co, have filled the Olympic every night.

The Academy patrons had not forgotten Oliver (no

factory performance; good audience.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Robert McWade in Rip Van Winkle, Dec. 31, and matince 1st and evening, His Last Legs and Paddy Miles—to small audiences.

Items: Georgie Woodthorpe and T. A. Cooper, billed for 2d, and New York Ideal Opera co. billed for matinee and evening, 3d, failed to put in an appearance.

Grand Opera House (R. A. Little, manager): Mattie Vickers, in Iacquine, delighted a select audience, Dec. 25. The co. is a strong one, and all gave thorough satisfaction.

ARKANSAS.

COLORADO.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): The Dalys in their side-splitting comedy, Vacation, opened to a very large house Dec. 19, and business did not leasen much during the week. The members are all genuine funmakers and try their best to put their auditors in good humor. That they succeeded was shown by the gasping state everybody was kept in continually. The singing and dancing was good and the athletic feats of the Dalys were fine. Lizzie Derious as Virgie Vane was "cute." She was favored with a recall every time she sung her German song. The gallery went into a perfect paroxysm of delight over the dancing of Lizzie Daly in the second act, when she appears in bathing costume. This week house closed, and as The Private Secretary has got into trouble, it is probable next week will be open also. Leavitt's Specialty co. week of 19th, instead of O. D. Byron, who comes seth.

Dulest Tones: Things at the Academ have

able next week will be open also. Leavitt's Specialty co. week of 19th, instead of O. D. Byron, who comes 26th.

Dulcet Tones: Things at the Academy have not assumed any definite shape so far as the management is conceived. Mr. Hughes advertises the house open for dates, and it looks as if he intended running it alone.—At the request of prominent citizens here George C. Miln delivered his lecture "Candles and Footlights," at the Tabor Sunday night, 27th. He proved himself to be as able a speaker as he is fine an actor. Outside of Miss Payn, who is good in most of her roles, his support is seen to the best advantage in Macbeth.—Souvenirs were given out Christmas at the Tabor. At night the camp-chairs were brought out and the dust of many weeks brushed off.—Mr. Miln invited his co, and a few others to a supper at Charpiot's, Christmas night, after the performance—which, by the way, did not close until past midnight. Mr. Miln was presented with an elegant gold-headed cane.—The Christmas Number of STHE MIRROR did take the sceptre and no mistake. It

always has a large sale here, but there was an unusual demand for this Christmas Number.—George McFaddon, formerly one of the lessees of the Academy, has gone to Buston to assume the management of a treatrical to, it is said.—Fred. W. Blecker, for some time with Fay Templeton, was engaged here to act as advance agent for George C. Miln. Mr. Blecker left for New Mexico and Texas Christmas.—Miln's engagement amounted to nearly \$4,000.

CONNECTICUT.

NEW HAVEN.

NEW HAVEN.

New Haven Opera Houre (Horace Wall, manager): The Leopoids, 1st, and have for the four days of their engagement been playing to moderately good business. They have made no change in the cast for the road, and seem to please the audience.

Bunnell's Museum: The crowds that have attended this place last week have been most remarkable with respect to size. Pauline Markham, in a repertoire of three plays, was the attraction and furnished most satisfactory amusement.

American Theatre (Press Eldridge, manager): Joseph J. Sullivan, by his remarkable facial contortions, caused hilarity to be the order of last week among the habitues of this cosy house. Leonzo Brothers, 5th.

Items: Manager Carll has leased his residence, well known to theatrical people, to the Republican League.—About sixty travelling organizations have visited our city thus far this season.—Dale Armstrong was presented with an elegant gold watch in recognition of the propriety of his conduct on the evening when the panic occurred at the Museum last week.—Theodore Thomas' next concert takes place at Carll's on the 14th.

MERIDEN.

Mexiden Opers House (T. H. Daleyan meassand)

next concert takes place at Carll's on the 14th.

MERIDEN.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager):
The McGibeny Family gave a very fine musical entertainment before a large and delighted audience Dec. 20.
The Leopolds made their first appearance here 30th in Frivolity, which is the funniest of the funny. The co. are very clever, and kept the house in one roar of laughter from rise to fall of curtain. Conspiracy, 1st, produced by the t lented young actor, Wright Huntington, who played the role of lack Woodford. Under his care the play was staged and set in a style becoming the occasion. Mr. Huntington, at the conclusion of the three acts and the fall of the curtain, received recalls. The couple were ably assisted by some of our amateurs. The occasion was a benefit to Merriam Post, G. A. R.

MIDDLETOWN.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): The McGibeny Family gave one of their neat concerts to a fine audience 2d. Margaret Mather in The Hunchback, 16th.

WATERBURY.

Opera House (J. H. Coe, agent): One of the most enjoyable entertainments of the season was that given by Mr. and Mrs. George S. Knight in Over the Garden by Mr. and Mrs. George S. Knight in Over the Garden Wall, Dec. 20. The support was excellent. D'Arcy's Comedy co. 1st, giving two performances, matinee and evaning. At the matinee they produced Rip Van Winkle and in the evening Kathleen Mavourneen. Good business. The same co. returned on the 3d and gave us Oliver Twist to 2 small house.

American Theatre: This new variety theatre is filed to overflowing every night.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Morris' Kindeigarten, the new musical farce, was produced 3d and was enthusiastically received. The plot is simple, and is evidently intended only to introduce the co. in their various specialties. However, it has the snap and life in it which should assure its success. It contains many new and taking songs. One of the best, "Sweet Dudidity," caught on at once, Ada and Rillie Deaves made decided hits and were frequently encored. Stanley Macy contributed much to the success of the piece, and received well deserved applause, as did also Annie Granger in her songs and dances.

Personal: Robert Griffin Morris, author of The Kintdergarten, is with the co., and is delighted with the success of his piece.

DANBURY.

Opera House (C. L. Taylor, manager): Knabe and

DANBURY.

Opera House (C, L. Taylor, manager): Knabe and Baxter's Troubadours filled a week's engagement to big business. The co. was fine. D'Arcy Comedy co. 7th, 8th, 9th, 10th,

NEW BRITAIN.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): The Leopolds in Frivolity gave excellent satisfaction to the light house which greeted them Dec. 29th. The Mc-Gibeny Family played to a large house 30th. The musical portion of their entertainment was very well received. Clarke's Moate Cristo co. played to a full house 1st. Gustavus Clarke was good; remainder of co. only fair. Hi Henry's Minstrels 8th. Items: Thanks to Manager Henna for courtesies extended The Mirror.

DISTRICT OF COLUMBIA.

WASHINGTON.

WASHINGTON.

National Theatre (Rapley and Kinsley, managers): Young Mrs. Winthrop to good houses last week. This week, Mr. and Mrs. Florence in Our Governor, Mighty Dollar and Ticket-of-Leave Man. Rhea in The American Countess, 1sth.

Albaugh's Opera House (John W. Albaugh, manager): In the Ranks to fair business last week. Three Wives to One Husband this week. Robson and Crane, 1sth.

Ford's Opera House (John T. Ford, manager): The Hanlon's, in Le Voyage En Suisse, drew fair houses last week. Burr Oaks is the attraction for this week. Carleton Opera co. next week.

Theatre Comique (T. E. Sneibaker, manager): An amusing variety performance promised.

Lincoln Hall: Olivette drew crowded houses all week. This week Pinafore will be given.

Barton's Dime Museum: Colonel Goshen, the Morrellos and the Vidocça are among the new people this week.

Items: Jennie Kimball made a flying visit last Saturday, and was very busy during her brief stay.—Paul and Virginia will be given at Albaugh's last of the month by amateurs, under direction of Mile. Nogueiras, who will sing Meala. Tom Karl was expected to sing the part of Paul, but cannot. Marie Nevins, formerly of Clumbus, Ohio, who is said to possess a wonderful tenor voice, will essay the role. She is young, blonde and very pretty, and every one is anxious to hear her. Miss Nevins lately dedicated a beautiful song. "True to Thee," to Miss Abbott.—Annie W. Storey visited her mother last week.—One of our dailies says: "Miss Mattie Danielle's conception and treatment of Olivette ranks among the leading personations of that role. She is less hoydenish than Catherine Lewis, possesses more winning archness than Fay Templeton, and approaches nearer the excellent conception of Florence St. John, of England, the original Olivette, than any one on the boards. There is a kittenish grace about her pranks that is quite fascinating, and undoubtedly realizes Audran's conception of the part. The rendition of the Sob song is generally considered a test of an Olivette ability. Miss Danielle

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): C. B. Bishop, Dec. 29, in Widow Bedott; 30th, his new play, A Case of Wine; matinee, 31st, Widow Bedott—to fair business only. A Case of Wine didn't please. My Partner, 8th; Atkinson's Peck's Bad Boy, 5th, 10th. Items: Prof. Dan Moore, leader of Miaco's band and orchestra, was here last week on his way home, at Albany, N. Y. Moore left Miaco on account of not receiving his salary. He says they were out six weeks, and paid one week's salary, which caused a great deal of dissatisfaction among the co. With the assistance of several old professionals, your correspondent was enabled to send Moore to his home last week.

abled to send Moore to his home last week.

COLUMBUS.

Springer Opera House (Theodore M, Foley, manager):
So far the theatrical season in our town has brought us
fewer attractions than in many preceding Pears—owing,
I suppose, to the depressed condition of business. Carrie
Swain's appearance on Christmas Day, and Louis Aldrich in My Partner, 31st, drew about the best houses of
the season. C. B. Bishop drew good houses, 19th, 20th.

ALBANY.

Willingham's Opera House (Daniels and Rosenthal, managers): Dec. 24, Blind Tom concerts. Huntley's Dramatic co. played a return engagement 25th, 26th. to fair audiences. Robert McWade, 8th.

Item: Colonel Huntley contemplated closing his dramatic tour 3d and immediately organizing a minstrel co. to take in this territory and the New Orleans Exposition.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): W. W. Kellv's star, Grace Hawthorne, in The New Camille, Dec. 30, to a small house. Stormy night. Laura Dainty in A Mountain Pink New Year's, matinee and evening, to good house. Oliver Doud Byron, 14th; Ray Baby, 10th; Mr. and Mrs. George S. Knight, 31st.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Pathfinders played to a very small audience, Dec. 26. Crimes of London, announced for the 27th, and the Lovenberg Bell Ringers, billed for week of 29th, failed to appear. The Thompson Opera co. make their appearance, 9th; the Adamless Eden co., 10th; and the Silver King co., 12th and 13th.

People's Theatre: Co. remains same, with the ad-

がが

ition of Glidden, banjoist, and Joseph Gomez, song-

DANVILLE.
Grand Opera House (Leslie Davis,
Dan's Tribulations, ed, to fair business.

INDIANA.

INDIANA.

INDIANAPOLIS.

English's Opera House (J. H. Anderson, manager):
Harrigan's Dan's Tribulations opened Dec. 19th to average business. Closed New Year's Eve to a great house.
The co. was good and understood its business. The music was excellent, the orchestra producing several of Braham's latest pieces. M. B. Curtis opened 1885 with a New Year's matinee. The audience [was larger than usual, though the local observance of "open house" interfered somewhat. Curtis was suffering from a severe cold and did not feel like doing all he could in his original Sam'i of Posen. William Morris, who was the Arthur Carringford of the Hazel Kirke here earlier in the season, made only a fair-to-middlin' Fred Jerome in Spot Cash. Mrs. Curtis—Albina De Mer—made all out of her part that the author had put in it. New Year's night the attendance was unusually good. For Saturday matinee the co. played Camille Miss De Mer in title role. Planter's Wife, 8th, oth, 10th; then Wilbur Opera co.

Dickson's Grand Opera House (George A. Dickson's Grand Opera House (George A. Dickson)

in title role. Planter's Wife, 8th, oth, 10th; then Wilbur Opera co.
Dickson's Grand Opera House (George A. Dickson, manager): Burr Oaks, with Walter Bentley, closed the year, and considering the holiday week and reduced prices, drew well. But the best of the season was shown when Eyans and Hoey's Meteors showed up Hoyt's Parlor Match to its best advantage. This being the home of Mattie Ferguson, her friends turned out and filled the house four times during the stay here. Though your correspondent thinks that It.nocent Kidd is a misnomer for Jennie Yeamans, vet she is a charming "comedy sunbeam." (Reference, D. M. Hickey and his Texas bookings lest season.) Evans as McCorker, Hoey as Old Hoss, and Yeamans as Innocent, are the life of the piece, though Miss Furguson's face and the dressing of all assist very materially. Hopo of Gold co., 12th, 13th and 14th, followed by May Blosom.

cent, are the life of the piece, though Miss Furguson's face and the dressing of all assist very materially. Hoop of Gold co., 12th, 13th and 14th, followed by May Blossom.

Museum: The curiosity hall was crowded all week. The attractions embraced the Aztecs, glass workers, elastic-skin man, Nubians, etc. The stage performance showed Charles Johnson, Gibbons, Davy's Marionettes, Prince Satsuma, jugler, and Saunders and Bordell. Week of 5th, Manager Sackett announces Jo Jo, the dog-faced man; Cassenovia, vivisectionist; Emerson and Girard, Sam and Kitty Morton; W. G. Marsh, Young and Britton's spectographs, Charles Johnson, etc.

Zoo (C. T. Gilmore, manager): A good variety bill completed holiday week. The latest scheme by Gilmore is to give away each day 500 loaves of broad to his poor and needy neighbors. Cards for week of 5th anannounce Lillie Hall's co. Billy Bryant. Emma Alfredo and Nelson Curry on horizontal bars; Obrien and Redding, Mayo and Southerland, Fleury, Minnie Kay, Ida May, Harry Barrett and the Farinas.

Elbow Shots: Manager Gilmore is now more than satisfied that he is sole manager of the Zoo.—Every place of amusement in the city has reduced to popular prices.—Tunis Dean, treasurer of English's, stretted 4th to Washington to act as Secretary to Congressman William E. English.—Will Kohule, now with the Thompson Beggar Student, is an eld Indianapolis boy.—Manager Anderson did not shut up Parlor Match on account of breach of contract. The co. was underlined for a February date at English's, but probably a compromise was effected.—Mart Hanley informed me that his co. would have a new Harrigan and Hart play on the road in the Spring.—Frank L. Gardper, manager of Janish, was here last week.—Joseph A. Gulick, author of Early in the Morning, joined the Strogoff co. here.—Manager Gilmore will probably add a ballet to the Zoo stock.—James Erwin, a veteran showman, died here 3d.—Harry Mann, manager of Parlor Match, has been quite ill, but but is now O. K.—Frank Williams, ahead of Planter's Wife, was in th

and have met with great success.

TERRE HAUTE.

Nayl'n's Opera House (Wilson Naylor, manager):
Mme. Janish appeared Dec. 29, in Camille, to fair business.

Dan's Tribulations drew good houses, 1st, and matinee. Ford's Opera co., in The Orange Girl, with Zelda Seguin as Neil Gwynne, drew a good house, 3d.

LOGANSPORT.

Dolan's Opera House (W. Dolan, manager): Charles A. Gardner received a royal reception New Year's night—the first standing room house of the season. The success of the performance depends entirely on Gardner. Patti Rosa is greatly missed in the support. His present support is only fair.

RICHMOND.

RICHMOND RICHMOND.

Grand Opera House (Bradbury and Son). John S.

Murphy and co. to very light business, Dec. 27, in Kerry
Gow. Poor business, mainly caused by bad weather.
John is far inferior to Joseph in the part of Dan.

great many were misled, supposing that it was the origi-

great many were misled, supposing that it was the original.

Phillips' Opera House (Dobbins Brothers, managers):
Dickson's Sketch Club, owing to the few people in the house, did not play Dec. 27, but visited the performance at the Grand. M. B. Curtis, owing to sickness (so a certificate read), was unable to appear 31st. The co. gave Camille to fair business. It would have been better for all concerned if the house had been closed, as the performance was simply horrible. Not one-half of the co. were up in their parts. A great many of the audience left the house. Frank Newell's Muldoon's Picnic was well attended. Very fair performance. Wilbur Opera co. to fair business, 2d. Co. satisfactory.

Items: The members of the Wilbur Opera co. was notified here that their salaries would be reduced twenty-five per cent. If not satisfactory, season would close.

five per cent. If not satisfactory, season would close. Our resident managers are going to fight the rinks on account of their not paying license.

account of their not paying license.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Dec. 30. Mme. Janish appeared, in Leonore, to a fair, but a cold and unappreciative audience. But little applause was given. She is a very pleasing actress, but had no opportunity in the play to display the strong emotional ability which she is said to possess. New Year's Day, matinee and evening, the unfortunate Thompson Operatroupe sang the Beggar Student to good houses. The substitute for Russell Glover, George Pyke, was rather dull in this part, but this was owing, doubtless, to only having assumed it a few days previous. The Rag Baby was given to a good house, ad. Through a plot hardly worthy of the name a great deal of fun is woven.

FORT WAYNE.

was given to a good house, 2d. Through a plot hardly worthy of the name a great deal of fun is woven.

FORT WAYNE.

Academy of Music (C. B. Woodworth, manager): Notwithstanding Janish was puffed by the city press only a small audience attended her appearance in this city in Camille, Dec. 31. She is not the greatest actress ever seen here in that play, but she established her reputation as a first-class artiste. She worked hard to please the few who were fortunate enough to have attended the performance, and none went away disappointed. In an interview with a reporter of one of the daily papers she stated that in the Spring she would go to Paris to appear in a new play now being written for her by Sardou. If she made a success she would return to America the coming season and star in it. I cannot help but admire the plucky woman. Hoyt's Rag Baby had a big house, 1st. and the co. made a hit, especially Bessie Sanson and Frank Daniels. Mr. Daniels was suffering from a severe cold and was unable to sing, but almost every move he made set the crowd laughing.

Masonic Temple (J. H. Simonson, manager): Muggs' Landing had good houses, 3d and 3d, and it proved the best combination of drama, comedy and melo-drama y to seen at this place of amusement. Frances Bishop and Alfred McDowell took the leading parts and acquitted themselves creditably.

HUNTINGTON.

Opera House (S. M. Savler, manager): Alice Oates'

HUNTINGTON.

Opera House (S. M. Sayler, manager): Alice Oates'
Burlesque Opera co. appeared Dec. 27 to an average
house. Inclement weather. On the 29th Charles Gardner, in his new play, Karl, the Peddler, was received by
a large and quite well-pleased audience.

Wyser's Opera House (H. R. Wyser, manager): No-body's Claim, Dec. 30, to slim house. An inclination to laugh by all the co. in some of the more serious parts came very near making a farce of the whole entertain-ment. J. S. Murphy, in Kerry Gow, 31st, to good busi-ness. Very pleasant entertainment. Charles A. Gard-ner, 2d, to fair business. Mr. Gardner was repeatedly encored in his singing and dancing.

VINCENNES. VINCENNES.

Green's Opera House (Frank Green, manager): Murray and Murphy in our Irish Visitors had splendid business Dec. 30. Ford's English Opera co, presented the Bohemian Girl 2d to good business. Measrs, W. Norcross and Thomas Christy shared the honors equally wito Zelda Sequin.

wito Zelda Seguin.

Items: David Seguin-Wallace, of Ford's Opera co., reports that business is good. He claims that his co. is the only one on the road, with the exception of the Emma Abbott, that is paying expenses this scason. Mr. Wallace and wife (Zelda Seguin), were the guests of Mr. Wallace's cousin, Mrs. N. F. Dalton, while in the city.

IOWA.

BURLINGTON.
Grand Opera House (R. M. Washburn, manager):
Reatfrow's Jolly Pathfinders, New Year's day and even-

ing, played before large houses. The Pathfinders may be a very jolly set, but their efforts here to make others feel jolly were decidedly dismal. A more wishy-washy entertainment than they offer cannot easily be imagined. The good natured holiday audiences had their patience pretty thoroughly tested. A tolerably good brass band was the only redeeming feature. Joseph Murphy, in Kerry Gow 8th, will have a large house, judging from advance sales.

Kerry Gow 8th, will have a large house, judging from advance sales.

CLINTON.

Music Hall (C. E. Fenlon, manager): Lizzie May Ulmer. Dec. so, in Dad's Girl, to less than expenses. The co. is uniformly good. The play is a good one, in that it shows how much of fine feeling and nobility of character may be drawn out of everyday events. The necessity for having a country-girl heroine so thoroughly familiar with the latest city slang is not all apparent. It is too bad that negro minstrel and variety shows meet with success where a pure performance, brimming over with humor, fails.

Davis' Opera House (C. E. Fenlon, manager): Gibler Brothers' Humpty Dumpty, Dec. 25, to fairly good business; much better than they deserve. We have now had the song "I'm a Dude" with almost every conceivable style of costume, also in all keys, and we are really sick of it. It is a pity that such a "show" should meet with even colorable success where Miss Ulmer's fine entertainment did not pay expenses.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Grace Hawthorne comb. came Dec. 27, to only fair business. East Lynne for matinee, and the New Camille for evening. Abbie Carrington's Opera co., under auspices of the Y. M. C. A., presented selections from Faust and Martha, 30th, to big business. Lights o' London came 31st and 1st, to only moderate business. Extreme cold weather. Baird's Minstrels, 10th; the Two Johns Comedy co., 16th.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): I. W.

Two Johns Comedy co., 16th.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): I. W. Baird's Minstrels, in the course of their pilgrimage to various towns in this State, at last struck here on the 3d, and a fair-sized audience gathered to see their fun (?) Following the first-part, which was conventional and rather stilted, came an olio of mediocre quality, and the evening concluded with a very absurd farce of Billy McAllister's conocction. Everybody was bored throughout the evening.

McAllister's concoction. Everybody was bored throughout the evening.

Item: The New Opera House that Lizzie Evans was reported as having opened in Cedar Rapids, was in Cedar Falls instead. We do not doubt that Cedar Rapids would like the reputation, but render unto Cæsar the things which are Cæsar's.—Mr. Baird informed me that his co. was just running on telegraphic orders, and was dong a sort of hop-skip-and-jump route. The co. Sundayed in our city.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor):
Lilly Clay's co. of ladies gave an entertainment Dec. 20
to a large audience of masculines. Baird's Minstrels
came 11st and gave two entertainments to slim business.

KANSAS.

KANSAS.

LEAVENWORTH.

Grand Opera House (Ed. A. Church, manager): Lizzie Evans in Dew Drop, Maud Muller and Fogg's Ferry, Dec. 29 and 30. Fair houses greeted this clever little star, who has made a marked improvement since she appeared here last season. Her pathos is good, her humor funny and her comedy refined, and consequently she makes a lasting impression. Her support is good. J. H. Hazelton as Ray, the half-wit, in Dew Drop, gave a very clever rendition of the character. The Adamless Eden, 31st, to a large audience, composed chiefly of our representative business men.

Professional Dots: Corydon F. Craig, manager of the Gillis Opera House, Kansas Citv, Mo., dropped in upon us 31st, and attended the Opera de Camera with the MIRROR man, returning to the city of his adoption on New Year's Day.—C. A. Reynolds, late manager of the opera house (new) at Stubenville, Ohio, is permanently located here, and is associated with Mr. Church in his many amusement enterprises.—C. A. Callahan, manager Lizzie Evans, was the guest of his brother, Judge Callahan, while in the city.

EMPORIA.

Whitley Opera House, (H. C. Whitley, magazer)

Judge Callahan, while in the city.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager).
Dec. 31. Edward Clayburgh's co. presented The Creole in a first-class manner. Owing to the cold weather but a small audience attended. Galley Slave, 8th.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): Clayburgh's Creole co. in Article 47, Helen Blythe in the leading role, scored a great success, Dec. 29. Miss Blythe's acting is marked by clear conception and distinctness which holds an audience spellbound. In the mad and death scenes she did not rant, and yet reached the proper climax with force. William Friend as Potain deserves special mention. He is a comedian who will some day take a foremost place in the profession. Support up to the standard.

WICHITA.

Turner's Opera House (George Kroenert, manager):
Notwithstanding the severe cold weather, the largest audience of the season assembled Decigo to see the Creole as produced by the Clayburgh co. Helen Blythe's acting was much admired, especially in the mad and death scenes, and she was heartily applauded. Donna Madixxa, J. F. Brein and William Travers were also very clever.

FORT SCOTT.

Opera House (W. P. Patterson, manager); The farewell entertainment given by Lillian Brown's Jolilities for the benefit of the co. Dec. 27, was only fairly patronized on account of miserable weather. Nevertheless, the co. did very well. The selections from comic operas, sung by Miss Brown and Messrs. Wheelan and Edwards received encores. The Romany Rye to good business on a bad night 30th. The co. is first-class and gave excellent satisfaction. Banker's Daughter, 10th; Lizzie Evans 23d, 24th.

Item: Lillian Brown Jollities, which disbanded here last week on account of the poor health of Miss Brown, are still here. Miss Brown is under a physician's care. TOPEKA.

They will spend the Winter in New Orleans.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager);
Dec. 27 and 28 the Two Johns Comedy co. gave a very amusing entertainment to good business. Helen Blythe as Cora the Creole in Article 47, 1st and matinee. The fair star is too well known to need further comment. The support was excellent. The rendition was perfect even to the minutest details, and held the audience spellbound to the end.

Grand Opera House (Wood and Updegraff, managers): Lily Clay's Adamless Eden co. to a very good house 1st. The show was a novelty and seemed to please the boys hugely judging by the frequent laughter and unstinted applause.

opera House (H. Bonebrake, manager): Helen Blythe's magnificent personation of Cora the Creole, was given Dec. 26 to a large and fashionable audience. Many of the spectators did not know that seldom is the opportunity afforded them of witnessing a performance of so rare merit. Miss Blythe is a great emotional actress, and should have met with more enthusiasm. Of the co., Mr. Friend and Mr. Brein deserve special mention. Cizzie Evans, 12th; Fay Templeton, 22d; A Mountain Pink co. 28th.

Items: Mr. Clayburgh promised to bring Stranglers of Paris co. here next season. Manager Bonebrake advertises his attractions very liberally.—Your correspondent is under obligations to Mr. Friend of Creole co., whom he found to be a very gentlemanly young man.

KENTUCKY.

KENTUCKY.

LOUISVILLE.

Macauley's (John T. Macauley, proprietor): Storm-Beaten closed a week of good business, 3d. The piece abounds in strong situations that are effectively wrought up by a careful and efficient co. Wilbur Opera co, 8th 10th and 10th; Boston Ideal Opera co, 12th, week.

Masonic Temple Theatre (W. H. Meffert, manager); A tide of adverse circumstances caused this popular place to remain closed the whole of last week. The Seven Ravens failing in their flight, the management effected an engagement with Dore Davidson in Lost, but the eleventh hour revealed a disappointment. Lost was of the things that were. Frances Bishop, 8th, 9th and 10th.

The New Grand Theatre (J. P. Whallen, proprietor): The Galley Slave was presented week of the 29th, to only fair business. The performances were under the personal supervision of Bartley Campbell, and were all that could be desired. The co, is competent and well that could be desired. The co, is competent and well balanced. Hoop of Gold, 5th, week; Youth, 12th, week. Harris' Museum (P. Harris, proprietor): Joseph H. Keane changed the bill and presented Mrs. Partington during his second week's engagement, and it proved to be the most potent attraction this place has had. His success has secured him a return engagement for April. The Heege Comedy co, in Peck's Bad Boy, and the Zaum illusion are the attractions for the next two weeks.

Items: The best indication of hard times is the large Items: The best indication of hard times is the large amount of advertising that is being done by the travelling cos.—General Dan. Macauley has taken a line from the Bunch of Keys and, in partnership with M. J. Magonigal, will purchase and operate the American House at Columbus, O. He is having a diamond shirt-stud cast at Pittsburg to be delivered the first of April.—Bartley Campbell was formerly a Louisville journalist, and during his visit here last week availed himself of the opportunity to renew some old acquaintances.

MAINE.

Opera House (Frank A. Owen, manager): Florence
Marryat read her "Love Letters" to a small audience,
Dec. 29. Her entertainment is unique, and the few people who attended were very well pleased.
Brieflets: Lillian Dakin of this city joined the Boston
Museum co., Dec. 31.—Alice Vernon who was compelled

by illness to leave the Boston Theatre co. is at home. She has several offers under consideration for the rest of the season.—Vindicated, a new play by C. E. Williams, is soon to be given its initial performance here.

PORTLAND.

Theatre (Frank Curtis, manager): House filled Dec. of and everyone was delighted with the fine performance of The Guv'nor by the Boston Museum co. George Wilson's remarkable characterization of Macclesfield, the deaf boat-builder, and Sol Smith Russell's quaint conception of Butterscotch, senior, were the fine parts of the piece, and Charles Barron was also quite acceptable as Freddie. The rest of the characters were well done, but the scenic effects were slow.

City Hall (Ira C. Stockbridge, manager): Kate Field lectured on "The Mormon Monster," 1st, to a large but not thoroughly appreciative audience judging from the numerous exits.

People's (Charles Lancell, manager): The managers put up an "Amateur Night," 2d, and among the list of talent the club-swinging of Hugh Sweeney was the most notable attraction. Good audiences have been in attendance, and a good list of talent has been provided.

Pointers: An advance agent for a theatrical combinduced one of our popular hotel clerks to cash a check for him to the amount of \$100, and then thoughtlessly, no doubt, allowed the little thing to slip his mind. If he sees this, will he please come forward and do the square thing?

MASSACHUSETTS.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager):
Dominick Murray Dec. 31 in Escaped from Sing Sing to
good business, particularly in the upper stories. Moore
and Holmes' Specialty and Burleaque co. ad and 3d to
medium houses. The co. is excellent and furnishes an
entertainment that would win approval from any audience. The Craggs are the finest acrobats on the stage,
and are as near perfection as it is possible to be. Boston Museum co. 8th; Uncle Tom's Cabin oth and roth.

Items: It was with sadness that I read in the papers
of last week of the tragic death of Mr. and Mrs. Russell S. Glover at Racine, Wis. Mr. Glover was an old
friend of the writer.—Hooper's Pilgrim Orchestra arrived home ad, Denman Thompson having closed his
season at New Haven the day before. It is uncertain
whether they go with the co. when the season is resumed in March. In the meantime they will play at the
Academy.—I. M. Johnson, of this city, is playing an
engagement with Carncross Minstrels at Philadelphia.
—Moore and Holmes' open in New York 5th, for two
weeks, after which they play westward in the week
stands. Their one-night business has been wretched,
but they hope for an improvement.—Barnum and Forepaugh are wild to get the Cragg Family. John Stetson
offered them \$500 for present week,—Madeline Rosa
and Ada Blanche are advertised with the Moore co. but
do not appear, having returned to England.

LYNN.

Music Hall (James F. Rock, manager): Blanche

and Ada Blanche are advertised with the Moore co. but do not appear, having returned to England.

LYNN.

Music Hall (James F. Rock, manager): Blanche Stone Barton and the Boston Symphony Orchestra appeared at the ninth entertainment in the Star Course, Dec 31, to a large and delighted audience. Boston Museum co. in The Guv'nor 3d to a well-filled house. Items. The People's Theatre, under the management of Frank Charvat closed a very successful engagement at Odd Fellows Hall 3d. Ulile R. Akerstrom the leading lady is an ambitious and competent little actress and the co. is well balanced. Manager Rock has brought a suit against Adamowaki, the violinist, for breach of contract in refusing to appear at a recent Star Course entertainment. The trouble arose through Adamowski's aversion to strange accompanists, and his subsequent refusal to appear in conjunction with Benjamin L. Whelply, a very competent pianist whom Mr. Rock had engaged.—Mme. Victoria Hulskamp's managers cancelled her engagement in this city. Up to the afternoon precuding the proposed concert there was an advance sale of just three dollars.—The Brennans will appear at Odd Fellows Hall sext week.

LOWELL.

Music Hall (Walter S. Simons, manager): R. L.

advance sale of just three dollars.—The Brennans will appear at Odd Fellows Hall next week.

LOWEL'.

Music Hall (Walter S. Simons, manager): R. L. Downing in Tally Ho, Dec. 31 and 18 to fair business. The piece did not take very well, although the co. is deserving of praise.

Thuntington Hall (John F. Coagrove, manager): John A. Stevens will do the benefit racket 7th and 8th, and of course will fill the house on both occasions.

Items: Urban Hall was again opened as a variety theatre, 7th. It is now called the Urban Comique.—R. L. Downing's handsome face was photographed by Kimball, the Sarony of New England, as well as the other members of his co., during their visit here.

CHELSEA.

Academy of Music (James B. Field, manager): Dec. 30, Dominick Murray, in Escaped from Sing Sing, to fair house. Professor Sawtelle's trained St. Bernard dogs to fair business, 3d, two performances. Boston Museum co., with Sol Smith Russell, in Our Boya, 9th, John Murray week of 12th. Dion Boucicault in the Colleen Bawn, 23d.

PITTSFIELD.

Academy of Music (C. Ousckenbush manager): Mi

Academy of Music (C. Quackenbush, manager): Hi Henry's Minstrels gave a good performance to a fair business, 3d. Peck's Bad Boy, 13th.

Henry's Minstrels gave a good performance to a fair business, 3d. Peck's Bad Boy, 1sth.

HOLYOKE.

Opera House (Chase Brothers, managers): The Bijou Opera co. Dec. 29th, favored us with Orpheus and Eurydice, delighting a limited audience with the charming music, tableau, costumes and scenery. Louis De Lange made a decided hit as Jupiter and also hit a local character so forcibly that this presumptive candidate for Secretary of War, will, on his election, ask the scalp of Mr. De Lange. Harry Pepper, as Orpheus, managed his voice better than his violin, and was encored several times. Daisy Murdock, as Cupid, captured the entire audience, and encores were so lavishly showered upon the bewitching sprite that we trembled for fear her petite constitution would collapse before the play closed. R. L. Downing, billed as the sterling young actor, gave us a fine representation of inner and froatier life as it used to be, ere railroads, telegraphs, electric lights, etc., were known. The play, Tally Ho, recalls the wonderful ride of Horace Greely, as depicted in his memoirs and to those conversant with the past and his Tribune letters Mr. Downing is a promising actor. His remarkably fine physique and stage carriage will win him laurels in some more advanced character than Hank Monk, I most confidently predict. The Hungaran hand, as were met by one of the most select musical

win him laurels in some more advanced character than Hank Monk, I most confidently predict. The Hungarian hand, 1st, were met by one of the most select musical audiences of the season—not a large one, but sincerely appreciative—and the Band played deliciously.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Her Atonement, Dec. 31, under the management of the G, A. R. to large business. The co. is a strong one, and the scenic effects were very fine.

Items: Manager Chapman of the Her Atonement co. is a very pleasant manager to meet. He reports business as very good.—Co. A. CushingGuards, took part in the military scenes of the play. Manager Chapman complimented them by saying they were the finest set of men he ever met. This was the first entertainment we have had for over three weeks.—Edith Stamore is in the city forming a class in elocution.—The orchestra carried with the Her Atonement co. is the best that has ever played in this city.

ever played in this city. HAVERHILL.

Academy of Music (J. F. West, manager): Dec. 22, Dominick Murray in Escaped from Sing Sing, gave the best of satisfaction to a fair house. Boston Museum co., 25th, for the second time this season; big house.

Music Hall (W. D. Bradstreet, manager): Boston Museum co. and Sol Smith Russell played the Gov'nor to a large and well pleased audience 2d.

Gov'nor to a large and well pleased audience 2d.

Theatre (Charles Wilkinson, manager): Her Atonement was given and and and matinee to very good business—as business goes. The Wilkinsons in Uncle Tom's Cabin will occupy the house for one week, opening 5th, and will then go over the New England circuit. Paulne Markham is announced for week of 12th. Princess Ida will be given under direction of Walter Kennedy, 20th and 21st. The Grand Army will produce Our Regiment week of 26th.

MICHIGAN.

DETROIT.

DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, manager): The Irish Minstrel was presented by W. J. Scanlan, Dec. 28 to 1st, to excellent business. The remainder of the week was filled by Henry Irving in The Merchant of Venice. His receipts at each performance were immense. Michel Strogoff, 8th, opth, 1oth. Detroit Opera House (Charles A. Shaw, manager): The Romany Rye attracted large audiences the last three nights of week of Dec. 29. The play is better staged than it was last season, and with few exceptions it was finely acted. Rehan's 7-20-8, 8th, oth, 1oth. White's Grand Theatre (Charles O. White, manager): Mr. Rooney's New York Star co., 1st, 2d and 3d, did a good business and gave great satisfaction. Draper's Double Uncle Tom's Cabin, 1sth, week; Nobody's Claim, 12th; Fish's Great American Circus, 19th.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Roland Reed as Dick Smythe. in Cheek, Dec. 19, pleased not very large audience. His support is very good, especial mention being due to Alice Hastings and Blanche Vaughan, the latter making quite a hit in her duetts with Reed. Jumbo Davis, with his execrable play and co. and splendid band, drew over \$1,000 (honest figures) Christmas afternoon and evening. He did the largest business of the season, standing room being at a premium at the evening performance.

Xmas: After the entertainment at Power's on Christmas right Jumbo invited his co. to the dining-room of Sweet's Hotel where a large Christmas tree had been, placed and tempting supper spread. Many presents were exchanged, some of them being quite valuable. I Jumbo presented his wife with a \$300 gold watch and a Jumbo presented his wife with a \$300 gold watch and a Jumbo presented his wife with a \$300 gold watch and a Jumbo presented his wife with a \$300 gold watch and a Jumbo presented his wife with a \$300 gold watch and a Jumbo presented his wife with a \$300 gold watch and a Jumbo presented his wife with a \$300 gold watch and a Jumbo presented his wife with a \$300 gold watch and a Ju

New York draft for \$1,000, besides giving to each member of the co. a purse of money. A very enjoyable time.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Minnie Maddern has caused a revelation in the soubrette line. Lotta has driven us well, and Maggie Mitchell has pleased us, but in Miss Maddern a new dawn has appeared. Her modest demeanor was a relief from the boisterous style of the first-named and the waning force of the last. Her Caprice won her the best of criticism and a recall after every act (including the last); and Jackson is noted for its "ice-cream" audiences. The close of the third act caused three encryes. In fact, the house (which was but fair in numbers) was completely captivated. T. P. W. Minstrels to big house Dec. 20, as usual. Mr. Primrose was conspicuous by his absence. Janish in Camille, 2d, to big house, good support, and everybody well satisfied. Mme. Janish's rendition of the role is so original that it is a relief from the stereotyped version. The third act was especially fine. It is evident that Armand is not Frank Losee's best role. Items: Kate Claxton, 8th; Joseph Murphy, 19th; Janauschek, 14th.

FLINT.

Music Hall (Thayer and Page, managers): Muggo' Landing, with Frances Bishop in the title role, gave good satisfaction and played to good house, Dec. 20, Mr. Rooney's co., 14th; White Slave, 15th.

KALAMAZOO.

Academy of Music (Benjamis A. Bush, manager): Muggo' Landing, 1st, played to a crowded house. Frances Bishop as Little Mugga was encored time and again. She deserves special mention.

EAST SAGINAW.

Academy of Music (Clax and Buckley, managers):

She deserves special mention.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers):
La Charbonniere billed Dec. 20 cancelled date, the co. having disbanded 27th. Minnie Maddern, in Caprice, 1st, to the largest audience ever gathered in East Saginaw. Many hundreds were turned away.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Jumbo Davis, Dec. 26, to large house. He has a very fine orchestra. Minnie Maddern, as Mercy Baxter, in Caprice, to a fair house. She was called before the cartain after the first, second and fourth acts.

MINNESOTA.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager):
Frank Mayo in Nordeck and Davy Crockett week of Dec. 29, eight performances. The plot of Nordeck is very interesting and well worked up. It is presented by Mr. Mayo and his excellent co. in good style. Mr. Mayo and Waldemar Nordeck gives a fine, manly inpersonation. Rachel McAuley, who some years ago met with great favor in St. Paul, finely sustained the role of the Countess. Henrietta Vader's, impersonation of the Princess was admirably done. Ht. Thompson worked up the part of Prince Leo in good style. Sallie Williams is a bright and clever little soubrette, and plays her part well. Owing to the extreme cold weather the attendance was not as large as the really good performance merited. Rag Baby co. Sth, oth, 10th.

Olympic Theatre (Edwin P. Hilton, manager): Week of 20th presented a good bill of variety specialties to a very fair business.

Davidson Exposition Building: The St. Paul Choral Society, assisted by Myron W. Whitney and Mathilde Phillipps, presented the oratorio of Messiah 20th. It was a fine rendition and drew a large and delightful audience. Katherine Kountz, soprano, and J. H. Donshue, tenor, did fine work; The chorus was strong and effective. Signor Jannotti, the conductor, deserves great credit for the success of the performance.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Opening Dec. 20, the Boston Ideals have given us a week of opera in which the repertoire contained Martha, Fanchonette, for the first time here; Musketser, Boheman Girl, Giroffe-Giroffa, Mascotte and Pinafore. Every performance was a delightful treat, and fortune-actly all the cast were in excellent voice and spirits, in apite of a mercury marking thirty degrees below or more. Fanchonette drew the largest house, every seat being taken; but the entire week's business has been were management has bettered the order of things, especially cowhich has played to paying business. The new management has bettered the order of things, especially improving

VICKSBURG. (Piasza and Botto, managers): The Vickers played a two nights' engage-houses. She made a decided but as Jack

MISSOURI.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manage Dec. 36 and 37 and matines, the Fay Templeton Opera Construction of the Matthew of the sing nor act, and altogener to more act while and Dew Drop. Business at evening performance light, but matinee business very large. To say that Lizzie Evans created a decided impression on this, her first appearance, would be a mild way of expressing the hit she made. I in common with the rest of the audiences, must acknowledge myself a great admirer of the charming little actress. J. H. Hasleton in the small part of Roy, a half-wit, was very good. George W. Deyo looked very handsome as Ruben Wayne, the Judge, but we seldom see a Judge of twenty-five. If Mr. Deyo would make up the part at twice the age he would come much nearer correctly, representing the character.

Pluck: A plucky actress: Fay Templeton, after having been sick for two weeks, came to this place in order not to disappoint her many admirers; but at the last moment was compelled to give up.

KANSAS CITY.

moment was compelled to give up.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): The Fay Templeton Opera co. opened for a three nights' engagement Dec. 30. The Mascotte, Giroße-Giroßa and Coquette were presented. Her Fay Templeton made her best hit as Bettina. Harry Brown scored an immenae success as Prince Lorenzo. George Olmi is a splendid tenor, and as Pippa was frequently recalled. Yes! there was Lillie West, whom we must not forget. Her Fiametta was very cordially received. Her song-and-dance, in which she is extremely graceful, was heartily applauded. Business was good, especially the New Year matinee. Lilly Clay's Adamless Eden was presented ad and 3d. Opened to an immense house, the receipts reaching near \$1,000. As the co. was sized up here, there is about as much in the name as in the play. Coates Opera House (Mel. H. Hudson, manager): Romany Rys played the last four nights week of 30th. Clarence Handwide as Jack Hearne was very good; remainder of co. only fair. Business fair.

Scrapa: At the closing performance of the Dime Museum, Christmas uight, D. F. Keiller, the proprietor, and A. Judah, the manager, were each made the recipient of a gold-headed ebony cane, at the hands of the attaches of the house. After the presentation speeches and responses, at the kind request of Mr. Judah they all (the Mirkor man was not torgotten) repaired to his rooms, where refreshments were served.—A part of Lillian Brown's Jollities co. have arrived in Kansas City from Fort Scott, where the co. disbanded.

MEXICO.

Kabrich Opera House (A. Armstrong, manager):

MEXICO.

Kabrich Opera House (A. Armstrong, manager):
Ada Stanley's Bloades came Dec. 26, and gave a good
variety performance to a large audience. Louise Sylvester, 12th.

SEDALIA.

Wood's Opera House (H. W. Wood, manager):
Dad's Girl, as interpreted by Lizzie May Ulmer and
competent support, had many friends New Year's matinee and night. Fay Templeton was successful financially and artistically in Mascotte. La Belle Coquette and
Girofle-Girofla, 2d and 3d, with Saturday matinee. Expectant large male attendance was accorded Lily Clay's
Adamless Eden, 5th. Brooks and Dickson's Romany
Rye comes 9th and 10th.

NEBRASKA.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager);
The Georgia Minstrels, Dec. 29, gave an average minstrel performance to fair business.

NEW JERSEY.

NEWARK.
Park Theatre (Leonard Gray, manager): The Bijou
Opera co. gave Orpheus and Eurydice to big houses 1st,
d, 3d. The cast included Jennie Prince, Daisy Murdock, Belle Urquhart, Lizzie Alliston, Louis De Lange,

NEW YORK.

ad to sme

Academy of Music (Meech, J. H., Wallich's Bandit King on Catered to the galleries and filled was opened merrily by The Princh of room was left at either p you syminer.

Opera House (W. E. Bardwell, manager).
Square Private Secretary co. played to good
Dec. so. The piece "caught on" at once, and
the audience laughed themselves house. It
son's Lyawood co. 1st, matines and events
sized audiences. son's Lynwood sized audiesc

sized audiences.

Items: The Lynwood co. returned day morning. I understand it was the holiday date here.—J. K. Tillotan iting in this city. Mr. Tillotan is sold Lynwood to W. S. Harkins. With the assistance of Mand Grange will start on the control of the contr

Academy of Music (W. B. Kate Claxton in the Sea of Ice, De a fine house. Lotta and the Plass

YORK MIRROR

ARRISON GREY FISKE, . . EDITOR

at the New York Post Office

NEW YORK. - - JANUARY 10, 1885.

MIRROR LETTER-LIST. Co. (Mgr.) y. Jas. W. (2) Jas. A. Mrs. G. Alfred L o. (Mgr.)

* The New York Mirror has the Largest Dramatic Circulation in America.

To Correspondents.

Correspondents of THE MIRROR who have not already returned their credentials for last year are requested to do so at once. The cards for 1885 are now ready.

More Light.

Nearly half a century ago an Amerior engaged in crusade in behalf of gh an eccentric character in position was that light and protector of virre Matthew Arnold dictum in favor of

A practical application, suited to the latitude and longtitude of a trade city like New York, is that no merchant is an honest trader who exhibits his goods in an obscure and darkened wareroom. The enforced concealment and denial of a fair and thorough view of the wares offered is to be considered as prima facie evidence of intended deceit and evil intent. There seems to be force in this assumption.

It may be claimed as an honorable distinction, that, of all who have to deal habitually with the public, none can take the lead of the theatrical profession in the desire to exhibit their commodities in a fair and full light, so that the public can see and pass upon them on their merits. We must add, however, that this award applies chiefly to the open stage, inasmuch as the visitor behind the scenes, when once he leaves the footlights, finds himself plunging into abysses and avenues of darkness which require sagacious groping to thread. This is a mystery we could never understand-why actors should emerge from behind the stage as troglodytes and come up before the audience as angels of light.

We may properly regard the great evidence of the advance of our age into "the open" furnished in its many efforts and devices-taxing the best inventive ingenuity-to evolve a brighter, better, more far-reaching illuminator and light-provider. The latest of these we have seen -and it cannot fail to interest professionals-is a pocket instrument projected in the original idea by a famous New York dentist, and perfected by scientific skill and appliances, by which a torch or stream of light can be introduced into the mouth and allow a most careful inspection of its darkest recesses as by the light of day. Many a molar which has heretofore impeded perfect histrionic utterance can now be scrutinized and be amended and restored to its original usefulness and precision in elocution.

In this manner it is that one art and one science contributes to the betterment of other arts and sciences, and demonstrates the universal harmony by which all related improvements contribute to the circle of excellence and perfection. In this cosmic progress we claim for the theatrical guild a right to come in and take the benefit of every discovery which aids to develop genius and achieve maturity in art and action.

Hitches.

In all attempts to entertain the public, the main thing to be considered is the point of fatigue, and to so engineer a performance that the least friction or hindrance is experienced. Whenever the fatigue-point is reached the attempted entertainment is so far a failure or is failing.

The success of theatrical entertainments is often obstructed by certain small jogs or hitches constantly recurring, and in the aggregate amounting to serious impairment of the interest and a virtual retardation of the vital movement of the play.

The public may reasonably expect, in accordance with modern usage, to be borne comfortably and smoothly along the dramatic line as on a railway unobstructed by "sleepers."

Hitches develop themselves in such practices as the failure of the orchestra to appear on time, delay in beginning the overture, and iterations of overture music foreign to the occasion. Delay in the prompt raising of the curtain is another offensive hitch which takes off the edge of the audience and dulls the eagerness to be entertained. Hesitancy upon the stage, such as the inert setting of a piece, entrance of a character or approach to a climax, greatly balks the sympathy of the auditor and "slows' the headway of the performance.

There are numerous checks, great and small, which will occur to the theatre-goer as constantly interfering with the fresh and hearty enjoyment of the play.

That these marring impediments are felt elsewhere as well as here is shown by a recent case occurring at Lima, where the impressario of the Italian Opera was mulcted in a considerable sum for not raising the curtain punctually at the time

The slow and hesitating utterance of the actors could and can do a good deal toward the failure even of a meritorious play. There is a dilatory delivery in vogue with some pretentious performers which operates as a wet blanket on the life of the scene. Another breach of the patience of audiences arises from the fatal prolonging of dramas, to an employment of more time than the ordinary spectator can maintain a lively and sympathetic attention.

There is unquestionably a limit, which can be calculated, beyond which it is no son.

use to attempt to carry the ordinary atpoint all is clear gain; beyond that it is a Sunday. dead loss to author, actor and manager; and it is when this goal is overpassed the hope of a second visit to that entertainment or a favorable social report of its attractions is more or less deadened.

An illustration bearing on the subject is furnished by a contrast in the musical world which has been a subject of critical comment, pronouncing Wagner's and the German operas too long. Four hours have been set as the time required for a performance, which is altogether beyond the capacity of brain, nerve and physical endurance. The continued favor with doing fairly well. Falka is having quite a long which certain of Donizetti's feebler but well-planned operas are received is ascribed to the more concentrated interest in a few characters and the dispatch which attends the movements of the scene.

Many a good play, as well as opera, has received its quietus and fails to secure permanent success by its unbearable length. As an example of expeditious treatment might be named a masterpiece in its way, Bulwer's Lady of Lyons. No light wagon ever entered the road and sped on its way more nimbly and with the purpose of losing no time.

The tendency hereafter will, we think, be toward a more moderate time-table, and that it will be found expedient to set aside the traditional gauge of length in the production of plays. The inclination to divide the tax upon the auditors emotional susceptibilities and pathological temper is shown in the recent return to the old practice which presents two plays of contrasted character as the bill for the evening, including, as the main stay, a serious drama, and by way of "flamery," a one-act farce all rollic and sport,

We ascribe not a little of the dullness of the modern drama to the apparent necessity of filling up so many hours, which leads to padding and prolongation, when the subject might have been amply disposed of in half the time and half the



FARRELL.-Above is a portrait of Frank Farrell, who will manage Rose Coghlan's tour next season. There are few brighter men in the business ranks of the profession than Mr. Farrell, who was formerly, by the way, a member of THE MIRROR'S staff.

Howson.-John Howson will not appear in Impulse at Wallack's.

COWELL.-Sydney Cowell rejoins the Hazel Kirke company on Jan. 8.

MARTIN.-Reginald Martin sailed for Engand by the Ethiopia on Saturday.

ELLIOTT.-A leading part in the road Victor Durand will be played by Agnes Elliott. HARRISON.-Maude Harrison will play the eading part in the next piece at the Union

Rosa.-Patti Rosa closed in Reading, Pa., on Saturday night. She will resume later in the

SAFE. - Patti has at last locked her jewels up in a bank and dismissed her body-guard of detectives.

LESLIE.-Frederick Leslie will return to America after his London season, and appear at the Casino.

MARBLE. - According to the reports from the West, Edward Marble must be as hard a case as his name would imply.

MAPLESON. -Colonel J. H. Mapleson, Esq., has enjoyed such success in Boston that he is glad he escaped with his life.

RISING. - Manager McCaull has engaged W. S. Rising for the remainder of the season. He will sing the leading tenor role in Apajune. BANCROFT. - Contrary to arrangements

made about a week ago, Helen Bancroft will not join Boucicault's company as leading lady. PROBABLE. - By the time John McCullough has quite lost his life his friends will probably conclude that he cannot quite take care of him-

CHERIE.-Adelaide Cherie's success as the adventuress in The Pavements of Paris has secured her several good offers for next sea-

SHERIDAN.-W. E. Sheridan and Louise tendant at the theatre. Up to a certain Davenport were married in San Francisco on

> RAND.-Mme. Janauschek is so favorably impressed with Helen Rand, her leading lady, that she recently re-engaged her for three

> Brown.-In about two weeks Harry Brown and his wife, Lilly West, will leave the Fay Templeton Opera company and return to Mew York.

> HADLEY.-Lillian Hadley is playing leading business with the In the Ranks company, having been engaged for the remainder of the

> STRAUSS .- Maurice Strauss is in Manchester, England, where he says theatricals are run there.

PLAYS.—The chief successes of the dramatic stage just now are plays by American authors. The English drama has been at a discount for this season.

BERNHARDT .- Although Sarah Bernhardt and Damala do not speak as they pass by, her son and her husband that was are said to be the best of friends.

WHEATLEIGH.-That sterling actor, Charles Wheatleigh, will play John Gilbert's part in the Wallack company that is about to start out with Victor Durand.

PAUPER.-It may interest Charlotte Thompson to learn that the nurse of the author of "Jane Evre" is now an octogenarian inmate of an English workhouse.

SEEBOLD.—Emma Seebold has become a great favorite with the audiences at the Standard Theatre, and has made the most pronounced hit of any of the ladies of the company.

BOOTH. - Among the victims to the changeable weather is Agnes Booth. Although suffering severely from a cold, she is playing in The Wages of Sin, now in Williamsburg.

MARSDEN.-Fred Marsden has purchased shotgun and gone on the war-path after the inebriate who registered at the Thirtieth Precinct station-house last week in his name.

BARRETT.-Scarcely an English mail arrives that does not bring a batch of newspaper clippings, pamphlets and other advertising matter concerning Wilson Barrett. All this, of course, preparatory to his coming over.

FRAUD.-There is now being offered in the city a large batch of fraudulent play-bills dated thirty and forty years ago. Large prices are asked. The marks of age are very well imitated.

SULLIVAN.-Inspired by his recent histrionic triumphs in Brooklyn, John L. Sullivan is going to take the road against Henry Irving. He expects to knock him out the first time he comes round.

TESTIMONIAL.—The testimonial benefit from the managers of New York to Mr. and Mrs. McKee Rankin takes place on Jan. 22. The attractions or place of performance are not as vet fixed upon.

Passion.-Ella Wheeler Wilcox is writing a drama of passion and despair, which it is anticipated will equal one of her well-known poems in the first quality and the sensations of her readers in the last.

HAZARDOUS .- The underwriters state that if they had been aware of the load of original dramas George Fawcett Rowe brought from England with him they would have doubled the rates on his steamer.

LEVICK .- Owing to the indefinite meaning of a technical term in his contract with Poole and Gilmore, Gustavus Levick abandoned his suit against them. They still owe him, he alleges, a small balance of salary.

Business.—The Royal British Burlesquers seem to be tearing the country wide open. At Rochester recently they played to a \$2 matinee and a \$36 evening house. Merit is bound to be recognized at its true value in the end. MULDENER.-Louise Muldener has been spe-

cially engaged to play leading juvenile roles at the Apollo Theatre in support of Magda Irschick. It is a special engagement, and she does not forsake the English-speaking stage.

ANDERSON.-On Friday a large consignment of photographs of Mary Anderson as Juliet was received from London. Being placed in the dealers' windows on Saturday morning, hundreds were sold during the day.

VAN ZANDT .- According to the Russian press, Mile. Van Zandt must possess almost as great ventriloquial powers as her grandpa, Signor Blitz. She receives more praise for imitating birds and cats than for her singing.

MORRISON.-Efforts are being made by the Wallack management to retain Lewis Morrison in the stock company. The management and actor have offered a money compromise on the San Francisco contract to Manager Hayman.

CARROLL.-Howard Carroll feels sure his American Countess is a good play because Mme. Rhea has told him so. The piece is said to be decidedly personal in character, and to present personages the public will readily recognize.

LANGTRY.-Mrs. Langtry opens in London on the 17th. From the enormous demand for seats it is evident that her season will be a preposterous success. The sum of \$50,000 is claimed to have been taken in at the box office for advance sales.

THEATRES.-The Italian, theatres are the finest in the world to hear and see in, though they do not compare with ours for decoration. They are oval instead of horseshoe in shape, and as fireproof as all theatres are said to be till they prove to be otherwise.

ELLSIER. - Effie Ellsler has received an offer from the Lyceum management for leading

McAULEY.-Inquirers at the residence of Barney McAuley are told that he is very ill

and under a physician's care. MADDERN.-Last week Minnie Maddern left the management of Charles Frohman, and is

now under that of Legrand White. McCullough,-John McCullough attended Irving's opening in Chicago. He was accompanied by his friend, General Carson.

BELASCO.-The principals of the May Blos. som company sent David Belasco a check for a handsome amount as their New Year's gift. COURTNEY.-Edna Courtney has surprised her friends by her successful creation of the character of Emilie in the new play, Her Last

MARCO.-The daughter of the late Mark Smith has been engaged by Manager McCaull. This is Catarina Marco, who has been abroad for several years.

Hope.

JACKSON.-Belle Jackson is suffering from an ailment of the throat. She submitted to a surgical operation on Saturday night, and is not acting this week.

CARLETON. - The young author, Henry Guy Carleton, was married last night to Miss Hubbard. The couple will proceed South to-day for a two weeks' bridal tour.

DAVENPORT.-Fanny Davenport opened in Philadelphia as Fedora to an immense house on Monday night. The advance sale for the whole engagement is very large.

DE BELLEVILLE,-Frederic de Belleville has been quite seriously ill in Chicago, but he stuck, bravely to his work and played in The Silver King at every performance.

D'AUVRAY.-The California Diamond, Little Nell, or, as she is now known, Helene D'Auvray, will shortly leave for Paris, where she is engaged for a long season at the Folies Dramatiques. She has been resting in the city for three weeks

EYRE.-A MIRROR reporter inquired of the Wallack management why Sophie Eyre did not appear in Lady Clare at Niblo's, and received the reply that it has been decided to keep Miss Eyre out of New York until she makes her debut as leading lady at the home theatre.

FROST.-A portion of the frost Mme. Ristori has suffered here was experienced by her audience last Friday night. The fires were not lighted, and the few people in the theatre sat in overcoats and made such a noise trying to keep warm that the actors were stupefied by the belief that they were being applauded.

SAMPSON.—The residence of Mr. and Mrs. F. Rosenthal, in Lexington avenue, was thronged with a brilliant gathering last Sunday to witness the marriage of their daughter Rose to Mr. Philip Sampson, the popular Rondout manager. A sumptuous weddingfeast was provided the guests.

THOMPSON.-W. A. Thompson, manager of the Beggar Student company, writes THE MIRROR in expression of his deep thanks to those Western managers and communities who responded so quickly to the cry of distress from the flames at Racine, Wis, The company is now playing in Indianapolis.

MAZZANOVICH.-John Mazzanovich is much incensed at remarks which are being circulated depecatory to his reliability and skill as a scenic artist. Mr. Mazzanovich is certain that these statements emanate from an establishment with which he was lately connected. He challenges substantiation, and refers to nearly every manager in town to judge of his ability.

TYLER. - Georgia Tyler telegraphs us from Cincinnati to contradict the report that she is seriously ill, and in the same breath says that she is "suffering from a severe attack of laryngitis, contracted in two theatres not properly heated," and that she "reluctantly resigns" from her company because there is "great danger of permanent loss of voice" if she continues to act. Then the lady goes on to say: 'Otherwise I am in excellent health."

REED.-Roland Reed's face is pictured on the first page of this week's MIRROR. Mr. Reed's latest success is in the rôle of Jack Luster in the prolific Marsden's Humbug. Really, though, Mr. Reed's success lies deeper. Old theatre goers recognize in him a link between the past and present. His stage-work is legitimate low comedy-not of the old style exactly, but largely smacking of it. In his boyhood he was a call-boy; in fact, he was brought up in a theatre, and his father before him. Of the old stock companies he has a lively recollection, and for this reason his acting carries one back to the days of the genuine low come-

Thompson's Opera Company.

Contrary to expectation, the Thompson Opera company has resumed its season, which was so unfortunately broken by the fire at Racine, Wis. This week it is playing in Chicago, and Manager Tdompson has written to say that he will continue his season, as if unbroken, going to San Francisco as was his original intention. Several new people left for Chicago on Saturday to reinforce the compart and an entirely new set of costumes and properties is being made. Mr. Thompson's capitalist has stood by him, having lodged \$10,000 to his credit. When starting out this season he was prepared to meet with poor business at, first but he had no salary to pay for five weeks, nearly all his company being in his debt. They have agreed to stand by him, and no doubt he will pull up his losses in a little time.



Mend him who can! The ladies call him, sweet.
—I.ove's Labor's Lost.

The good wishes of many friends will follow Henry Guy Carleton on his wedding journey. This young man's rise as a journalist, litterateur and novelist has been no more rapid than his merits warrant. In the last field he is destined, I believe, to win renown. Victor Durand is a good play of its kind, but it does not exemplify the work of which the author is capable. He found no market for his loftier dramas, and so to get into the swim he dropped down from the clouds to prepare a piece which a manager would seize as being on a level with the public demand. It was a clear case of stooping to conquer; but as the desired end has been obtained. Mr. Carleton may reflect that the means were justifiable.

By the way, the only other American beside the author prominently connected with this production is Lewis Morrison. A native at Wallack's is something akin to a Yankee officer on a British ship. But Morrison likes the berth-and the berth apparently likes him. He is fond of Carleton-possibly because that gentleman, being an admirer of the dusky Morrison and wishing to secure him for Victor Durand, arranged to pay out of his weekly royalties \$50 to the representative of the Baron de Mersac over and above the salary received from Wallack. When our enthusiastic new dramatist has had two or three more plays produced it isn't likely that he will be animated by generous impulses of this unusual descrip-

Captain Thompson, whose services our managers have been too slow to avail themselves of hitherto, is busy at work designing the dresses for Ixion, to be done soon at the Comedy. The versatile artist has just signed a contract with Robson and Crane to do designs for their Comedy of Errors revival next season, It is to be a big show; as Thompson puts it, "a resuscitation, in fact, of Ephesus in the Second century." Henry Irving wrote Brooks and Dickson on the subject the other day as follows: "I hear you are availing yourselves of the services of my friend, Alfred Thompson, in the production of The Comedy of Errors. May I say you could not find a better man? His knowledge, his taste and his experience in the mounting of plays renders fortunate the possessor of his assistance?"

Vernona Jarbeau was reported to have engaged with Percy for the Ixion production. ment is false. It is true she was offered a large salary to play the title-rôle, but for a number of reasons she felt obliged to decline. Miss Jarbeau is on the warpath after the Kiralfys. She says they clearly violated their contract in casting her for other parts than that she was engaged for in Sieba, and she means to sue for the whole season's salary. "I haven't entirely recovered from my illness," explained Vernona, "and I don't intend to stay mucking about in this beastly climate until the flowers come. In a couple of weeks I expect to start off for a Southern clime for the benefit of my health."

A fire at Fanny Davenport's country-seat, near Canton, Pa., the other day, came near doing serious damage. The fair owner had recently made extensive alterations and additions to the building, and it was these that were most damaged. Miss Davenport could get no satisfactory particulars from Canton for a day or two, and she was made anxious in consequence, fearing that her library of rare and valuable books and her collection of fine portraits of great actors were injured or destroyed, Finally the pleasant news came that these treasures were safe.

Frank Gardner, Janish's manager, is greatly exercised over some alleged interviews wherein he and his star are made to blacken the personal character of that estimable woman, Madame Modjeska. "They are false," Gardner writes me from Chicago. "Complete and authentic denials will be published in all the papers here to-morrow and circulated through the Associated and United Presses. I traveled all night to stop these unwarrantable and contemptible accusations and I have succeeded. Before long I think I shall be able to name the gentlemanly manager who instigated the slanderous state-

Mr. Mallory brands as frauds a company Calvary Cemetery,

that played Hazel Kirke in Washington, Kas., recently. The pirates call themselves "Crary's Boston Theatre Company," and Loretto Wells figures on the bills as stellar attraction. They play several other copyrighted pieces. THE MIRROR'S wideawake Baltimore correspondent also sends me the names of some more Hazel Kirke despoilers for exposure. While travelling through the small towns of Emmetsburg and Westminster, in Maryland. last week, he ran across them. They were placarded as the "Bijou Theatre Company, under the management of W. C. Hayes," and they audaciously announced that they represented the piece by the authority of the Madison Square management. Reputable out-oftown managers will put these troupes on their black-lists and bear their bad character in mind if applied to for dates.

Joseph Brooks' Story.

At the request of Joseph Brooks, a MIRROR reporter called upon him yesterday and obtained his history of the firm of Brooks and Dickson, and the cause of their failure. Prefacing his story with a condemnation of all other stories, he said:

"James Dickson and myself have been together for five years. Last season proved a hard blow to our prosperity. It began with the burning down of the Standard Theatre, and was followed up by a series of losses in other ventures. Therefore, we opened the present season rather embarrassed for ready money. We looked our position in the face, and debated as to what we should do. James R. Randell, an attorney practicing in Detroit. had been anxious for several years to join us as a partner, and while I was in Europe during the Summer, he agreed with Mr. Dickson to enter the firm. On the day of my arrival Dickson was to leave for San Francisco with the In the Ranks company. An agreement was drawn up theré and then by Randall, and after a little consultation the three of us signed

"Our arrangement was that Randall should become a partner in the firm to the extent of one-third interest and pay \$10,000 in cash. In addition to this he was to give his note for \$5,000 more. The latter was to fall due at the end of the first year if the concern made \$45,000. If it did not reach that sum, he was to pay in proportion, graded between thirty and forty-five thousand dollars. Under \$30,000 he paid nothing. In drawing up the deed he used the word contribute in reference to his capital of \$10,000. At the time it did not strike me as making any difference, as it was thoroughly understood, verbally, that he bought a one-third interest. We had no time then to consult attorneys. Some two or three weeks afterward, our bookkeeper, Mr. Roberts, in opening the books for the new firm, called my attention to the word contribute in the articles of partnership. This was the first time I placed a different construction other than that Mr. Randall had purchased an interest. I called Randall's attention to it on his return home, and he then said it was his agreement with Dickson; but when Dickson came back from San Francisco he denied this statement and had quite a scene with Randall. Then I saw he had taken advantage of us and used the word contribute for the purpose of misleading us, not thinking it would come to our notice. We were run very close for money; but as soon as Randall entered on his duties he began drawing larger sums than either myself or Dickson. We protested, but he kept.

money for the interest of the firm, while he did nothing. After several warm discussions I tried to arrive at some arrangement, but nothing short of dissolution would stop it. I gave him notice that the firm could not continue beyond Jan. I, and asked to retire, or have a trustee appointed for the benefit of our creditors. Dickson agreed, but Randall refused, stili drawing out large sums. I then applied, through Judge Dittenhofer, for a receiver to wind up our affairs. The day after the first hearing, Randall offered to retire, and transferred all his interest to us to enable us to make an assignment of all our effects for the benefit of our creaitors. This step might have been averted if the trouble had not occurred between Randall and Dickson. The affair got into the newspapers, and many of our creditors, who were satisfied to wait and had confidence in us, pounced down at once, and attachments were threatened all over the country. We therefore decined to hand everything over to J. W. Nunnemacher. He will continue to direct all our travelling companies aud carry out contracts, as far as possible, until everything is wound np. We hope and expect that a good round sum will be realized before the end of the season. The Ristori tour is included in this arrangement.

"Our liabilities aggregate about \$40,000, and we know that our assets, if all goes well, will cover that amount,

Augustin Daly's Sad Loss.

Great sympathy is expressed for Manager Daly in his double bereavement. His younger son, Francis A. Daly, aged twelve, was stricken with diphtheria on Sunday, and died on Monday morning. The elder boy, Leonard Joseph, aged sixteen, who was very much attached to his brother, insisted on seeing the patient, and was permitted to enter the sick room, where he caught the disease. But twelve hours elapsed between the deaths. Both will be buried in Calvary Cemetery.

Mr. Daly and his family are in deep grief. The sons had recently passed examinations at St. Louis' Catholic College with honor.

Mr. Kidder's Plays.

It will be necessary for Lotta to make several changes in her company before producing Dorothy Dent, the new play written for her by E. E. Kidder. The play is pronounced to be rather strong dramatically. That Lotta esteems it is evidenced by her paying the author 3,000 for it. In addition to this sale, Mr. Kidder says the purchase of Three of a Kind was very satisfactory in every way, both to himself and the Salsbury Troubadours. He has contracted with Nat Goodwin for a farcical comedy, of which the second act is just finished. The melodrama which he began before leaving for Europe is nearly ready, but he will hold it back until the times mend, and then produce it under his own management.

Mr. Kidder proposes to spend next Winter in Italy—for the benefit of his poetic imagination. He has no voice to cultivate.

Helen Sedgwick's Tour.

Manager E. F. Benton, of the Silver Spur company, has closed his season for a few weeks, not caring to fight the bad business to which even some of the best attractions are succumbing. His star, little Helen Sedgwick, was met by a MIRROR reporter yesterday, and she spoke of the closing in a very cheery way.

"Our business," said she, "was very good indeed, considering the depression, and we made money; but we are looking to the future, and when Mr. Benton consulted with W. A. McConnell, of Chicago, he gave it as his opinion that things would not mend for some little time. So I at once agreed to suspend for a period. But I am going out again with the Silver Spur and under Mr. Benton's management. I have already secured the public verdist, as you will see by these notices."

Here the little star opened a satchel full of

"Every paper," she continued, "and all the correspondents gave me great praise for my acting, singing, dancing and specialties, comparing me to advantage with many of the best soubrettes. I am quite satisfied, as is also Mr. Benton, that when our season is resumed we shall make a still bigger hit. Don't you think I was wise?"

Not the Fault of the Fund,

A few weeks go the Actors' Fund was called upon to pay the funeral expenses of Miss Anna Guenther, of Frank Sanger's company. Fifty dollars was sent the lady's sister in Boston, and Mr. Sanger gave a hundred dollars. On Tuesday Secretary Baker was rather surprised to receive a letter from a Boston lawyer as follows:

DRAR SIR:—Miss Guenther has seen me with regard to her claim upon the Actors' Fund, on account of her deceased sister. She says you sent her fifty dollars and refused to send her more. I understand that your constitution and laws entitle her to board, nursing, etc., during sickness, and to physicians' bills and funeral expenses. * * Please reply at your earliest convenience, informing me what you will do in the matter.

Mr. Baker replied to the letter, explaining that the Fund is not a mutual benefit society, and that as no notice of the lady's illness had been received, no more aid could be given. Had such notice been given the Boston physician to the Fund would have attended the lady free of charge, and the nursing, funeral and other expenses would have been paid.

A Player Criticises Himself.

"Many months ago," said Denman Thompson yesterday to a Mirror reporter, "I resolved to rest myself during the Christmas holidays and the month of January, as I anticipated my usual attack of rheumatism at this time. I am happily disappointed as to the rheumatism; but I would rather be working. I reopen at Buffalo on Jan. 26, and will play until Summer. I divide my vacation between the city and my home in New Hampshire."

"You are not losing much by your suspen-

sion, Mr. Thompson?"

"No; I admit things are as low as they could be theatrically. One night last season, in Omaha, I played to \$999, Recently I visited the same city, and in two performances only played to \$756. I see that reduction of salaries is becoming general, so I have considered it only just, in view of the bad times, to make a reduction of ten per cent, in my com-

"How about your new play, Rich and Poor? Will it form your chtef attraction for the future?"

"It is a very good all-round play, and I think Mr. Ellis' work very clever; but I will never play it again."

"Why?"

"Well, to be frank, I am very bad in the part of Charles Nolan. Once I used to pride myself upon my performance of Myles na-Coppaleen, and my friends flattered me, but I must admit that I am no good now in Irish parts; so I will stand by old Josh Whitcomb."

"Did you find the Down-East character falling away from public favor?"

"No; I make money by every engagement, but my friends have been drumming it into me all along that I needed a new play, and so, to be fashionable, I got one."

Matt Morgan says: "Mertie Cl.ase, of the Zozo company. is a perfectly formed woman, if there is such a thing as perfection in the form of woman. Every artist in Cincinnati agrees with me in this opinion."

TELEGRAPHIC NEWS.

Smoky City Prices Reduced.

PITTSBURG, Jan. 7.—Edouin and Sanger's Bunch of Keys opened fairly at the Opera House on Monday evening, as also did The Romany Rye at Library Hall. The Academy was crowded at the opening performance of Silbon and Elliott's Burlesque company. The Museum opened fairly.

Manager Ellsler announces that he will reduce prices of admission to the Opera House to the same figures as those offered by Manager Parke at Library Hall.

Joseph Chenet, business manager of the Michael Strogoff company, is in town arranging for the production of the play at Library Hall next week.

The Indian Princess, Pocahontas, who was on exhibition in the Sixth Street Museum last week, was married on Sunday evening to James McKeown, a local confectioner.

W. J. Fielding, ahead of the Hanlons' Fantasma company, which appears at the Opera House next week, is in the city.

A Broken Contract.

Buffalo, Jan. 7.—Thatcher, Primrose and West's Minstrels are repeating their previous successes. Monday and Tuesday nights every seat at the Academy of Music was filled.

Davene's Allied Attractions at the Adelphi were equally fortunate in finding all available space filled Monday evening. At the Court Street Theatre, where Only a Woman's Heart is the bill, there was a very light house at the opening. Newton Beers made a great hit as Roger, the Tramp, and was frequently recalled by an audience that was worked up to an enthusiastic pitch. Thatcher, Primrose and West and J. M. Hill are at variance over a broken contract, which is likely to result in a suit.

Miscellaneous.

INDIANAPOLIS, Jan. 7.—Thompson's Opera company, in The Beggar Student, opened Monday night to an excellent house. George Pyke, brother of C. M. Pyke, takes the part

of Fanitzca, made vacant by the death of

Russell Glover. English's closed.

PROVIDENCE, Jan. 7.—An Adamless Eden opened at the Providence on Monday night, before a large audience. The Eden has improved very much since its last visit. Fannie Carey joined the company here, appearing as

Lady Mantrap.

CHICAGO, Jan. 7.—Irving opened in The Merchant of Venice at the Haverly to a full house. There was great enthusiasm. Janish opened at Hooley's in Camille, and was favorably received. At the Grand the second week of May Blossom opened to a small house. The Seven Ravens, at McVicker's, big.

CINCINNATI, Jan. 7. — Had an immense House Sunday night, with Gill and Arthur in Two Bad Men. Extremely funny play. House Monday night big, despite a heavy rain. Press andorse the skit as the best of its kind.

R. E. J. MILES.

AKRON, O., Jan. 6.—Flora Moore drew the largest house Akron has had this season, New music. Great success.

DUDLEY McADOW.

Professional Doings.

The Gilday-Beane Collars and Cuffs company have come in.

Arthur Dacre and Amy Roselle were recently married abroad.

—Rhea opened in her new play, Arcadia, in Boston on Monday night.

—Charles F. Cooper, of the circus firm of Cooker, Jackson & Co., is dead.

—It is said that W. J. Florence will close his season about the middle of the month, —A report is current that Nate Salsbury wants to start a high-class variety theatre in

this city.

—Emilie Edwards has obtained judgment against the Daly-Vacation management for breach of contract.

breach of contract.

—Kate Castleton plays in Winnipeg next week—which indicates that she will be in the East long before the trees bud.

—Mary Breyer has been engaged by George C. Miln for his company. The Denver engagement of this company was very flattering.

gagement of this company was very flattering.

—Charles Bernard has sold his rights in his patented stage revolving house to W. A. Mestayer for \$500.

—Charley Reed is now the pet minstrel of San Francisco. Billy Emerson is gradually losing his grip. —Charles Burke says that the comedy It's a

Cold Day is playing to crowded houses in Williamsburg.

—A Tillotson Lynwood company (which one?) went to pieces at Elmira, N. Y., on

Wednesday night.

—J. K. Emmet has purchased Walter Standish's play called Prince Fritz. Of course, 'tis

ish's play called Prince Pritz. Or course, 'tis only another Fritz.

—A professional matinee was given at Niblo's yesterday by the Lady Clare company, and

was well attended.

—Barton Hill is still in the West Indies.

Alice Mansfield, of his company, has returned to the city, and Mrs. E. M. Post is about to

—Henry W. Johnson, formerly manager of McKee Rankin, is business manager for Mestayer's We, Us & Co. for the remainder of the season.

of the season.

—A. M. Palmer has bought a new play, called Sealed Instructions, from Mrs. J. Campbell ver Planck. He praises it very highly, Mrs. Ver Planck is co-author with F. B. De-

veneux of The Puritan Maid and other plays.

—In speaking of Zozo the Philadelphia

Ledger says: "It has played to standing-room
only at every performance. The National is a
popular theatre and Zozo has made a great
popular hit."

-The Two Johns County spite of hard times, is doing a good the West. It will not come East

—The telegraphers of New York C their first entertainment and reception ington Avenue Opera House on Montaining, Jan. 19.

—John A. McCaull has rented Walled Theatre from May I next. The lease is remonth to month. The rent, it is stated, w be \$1,500 a week.

-Master Walker Whiteside, the boy tradian, will soon tempt fate again. He is found another "backer," and will start out a tour of the West.

—Mrs. Owen Marlowe's eldest daughter Jessie, was recently married in the Church's the Redeemer to William L. Voight, a mochant of this city.

—Laurs Honey, daughter of the famous comedian, George Honey, is dead. She had written and adapted several plays in her lifetime. She died in Oakland, Cal.

—Lizzie Evans played to large Christian and New Year's houses in Kansas City as St. Joseph. Her New Year's matines in thatter city was crowded to the doors.

on Friday last, and is playing Little Butteress
this week. She receives nightly calls

—Messrs. Mulialy and Houseler are Jude
"Frisco orchestra leaders. The former had

charm, and the latter with a gold-healed con-Gifts from their orchestras.

—Henry T. Chanfras will start on make Kit tour shortly. He will be under new man

late Frank S. Chanfrau, have all been can celled, and an entirely new route is being labout.

—Warren Ashley was offered as increase salary to leave Zoze and join an owen company to allow leading tenor roles.

will remain with him for the remainder of the season.

—David Bidwell has purchased from the Madison Square. Theatre the right to promise of its plays during the New Orleans Ex

Square actors in the casts. The sesson in featx weeks.

-Louise Forster opened her season in Consackie, N. Y., last night. Her repertoire in cludes: Molly, Our Boys, East Lynne, Tichic of Leave-Man, Engaged, Casts and Lad

Glies Shine owns Lady Audiers accept — Jeonic Kimball is delighted over the uncess of her new opers company, which is new in its third week in Washington. Greenic houses are the rule. Martle Duniels, the prime donna, is reported to have been very successful in The Mancette, Oliveits and Fig.

—Manager McVicker, of Chicago, distributed is getting too old to compete with the years managers of that city, and has thoughts turning his house into a business Need. A later report says that the vectors manager he changed his mind and will expend 375, ore in improvements on his theater property.

—Members of the Wife's Home company are in Chicago, and recount the usual expensions on the company with irrespondible managers. The company disbanded in Kassar Ca a fortnight ago, and the members were residual told to get home as best, they could, fevers weeks salary is due. The attempt to make "star" of Lewrence Marston, author of the play, and an amateur actor from sait Syracus was worfully unsuccessful.

—It is said to be the ambition of George Thatcher, the minuted, and his partner to permanently locate in New York City.

Mr. Thatcher is the originator of a new doparture in minutely, and has a style so problingly his own that not one of a round score of imitators has thus far been able to achieve half his success. New York should support a minutel hall, and the T. P. W.'s are in the best shape to make the venture.

—Ada Gray was seen by a Mianon reports on Friday. She said: "Since we agreed the season with East Lynns, which is the only piece we play this season, business has becuniformly good. My husband, Mr. Watkies will give all his time this season to his Orpheus and Eurydice company, I will masses myself, assisted by J. Clinton Hell, who will occasionally play leading support. I have also engaged A. Z. Chipman, who will alternate with Mr. Hell."

Earl E. Dawn's new comedy, entitled The Private Tutor, has scored a brilliant success in a two weeks' production in Philadelphia. Colonel J. L. Burleigh, in the star role of Royde Forrest, gained the enthusiastic praise of the press and public. Lizade Le Barow and Marion Russell, as Tressie and Flossie, were charming. Doré Davidson has been engaged for a prominent part in the play. Charles Frew has a fine part as the Tutor. C. H. Smith assume the business management of the company, which will take the road Jan. 12.

—Up to Tuesday evening the dispute between A. M. Palmer and Gillette in reference to The Private Secretary had been amicably acttled, but a reporter learned lost night, as the Madison Square Theatre, that another rupturehad occurred, and matters are now as undecided as ever. Gillette informed one of his company that he was about to make a compromise, but that negotiations were knocked in the head on Tuesday.

—One of the most artistic calendars for the New Year is published by John Wiley as Sons. It is called "A Ruskin Time and Tide. It is a sensible departure from the usual stylof calendar in that it contains some really vausable and well chosen selections, readable as printed in the daintiest style in artistic, neutratints. The plates are beautiful reproduction of water-color drawings done by the best As erican artists. The book seems to be particularly popular with the profession.

—On Monday week, in Boston, after rousing reception accorded to Nina Bour cault, her father, stepping to the front of a Boston Museum stage, hand in hand with young actress, said: "Any father in this audience will understand my feelings a moment. Thirty years ago, a young distance to the stepping of the stepping of the stepping of the Boston will continue to live, and this you and your humble servant will a back with pride upon the present

PROVINCIAL.

[CONTINUED PROM PIPTH PAGE.]

Frank Girard, 22d; People's Theatre co. for its, opening 56th.

POUGHKEEPSIE.

wood Opera House (E. B. Sweet, manager): has appeared 1st (return visit) in Over the fall, to good business. Frank Girard's co. 12th lay.

AMSTERDAM.

THE House (Potter Brothers, managers):
Theatre co. played to good business all rive a good entertainment. Private Secre-

AUBURN.

Music (E. J. Matson, manager):
Dramatic co. 1st, and and 3d, drew good

UTICA.

Opera House (Theodore L. Yates, manager):
laxton in Sea of Ice gave perfect satisfaction to
est audience of the season Dec. 30. Mr. and
eorge S. Knight, in Over the Garden Wall,
a large audience with their mirth-provoking play

mt, 3d.

c: The probabilities are that Prof. Kaehl's Orc: The probabilities are that Prof. Kaehl's Orc: will not play for amusements in the Utica Operafor the future. They certainly will not unless
ry inadequate prices heretofore paid are in-

OLEAN.

House (Wagner and Rees, managers): Flora Bunch of Keys, Dec. 30, to the largest house of so. W. C. Crosbie was taken auddenly ill, and sotice of only two or three hours his place was by a Mr. Sawtelle, who, considering the very me, succeeded very well in acting the part of Herne's Hearts of Oak, 8th.

CANANDAIGUA.

chnie's Opera House (S. C. McKechnie, manill's People's Theatre, the entire week of 29th, houses nightly.

ALBION.

Opera House (C. D. Harria, manager):
t Dime Comedy co., week of 5th.
SARATOGA SPRINGS.
fall: Hi Henry's Minstrels packed the house car's night, and furnished abundant fun for Otts Bowers and Tom English being worthy motics. Hi Henry's cornet solos called out tod applause, and the curtain fell before a of delighted suditors, whose sides ached with sucous laughter they had indulged in.

COHOES.

House (P.], Callan, manager): R. L. and the Jefferson co., Dec. 27, presented to light business. The play is in the main it needs some oruning. The star and co. ment of their parts, Howorth's Hibernica, 1st, business. Bennett-Matlack comb., 1sth, 13th, a benefit to Manager Callan 15th. The reperbe Hamlet, Celebrated Case and Lady of We think business will be better now, as the nearly all starting up again.

s Hamlet, Celebrated Case and Lady of think business will be better now, as the rly all starting up again.

HARLEM.

Theatre (John W. Hamilton, manager):
Mack's Comedy co. this week to fine businestrainment is neat, some of the specialism and clever. The inimitable Kruger, in nightmare, Dreams, will institute a promission next week.

Tats: Manager Phillips, of Murphy and reports—and, I must say, with a wonderful animes—that business on the Eastern tripery bad.—The usually amiling countenance i Fiercher at the box-office window was officially last by an undefinable something. Your at gave it up. Ed., with his face suffused that in turn threatened to pale the richness all scarf, pointed to a very elsborate diamond dded therein. The scarf-pin was Manager New Year's.

BROOKLYN, E. D.

BROOKLYN, E. D.

setre (Theall and Williams, managers):
secrees, Margaret Mather, appeared Monulians in The Honeymoon, and during
appeares Juliet, Lesh, Lady Macbeth and
iss Mather is well supported, and the auargu and appreciative. Hyde and Behdis, 18th.

Academy of Music (Berger and Price,
Wages of Sia, which has had such a brilhieretofore, was produced Monday sight
time during the week. Agnes Booth,
anbury and Charles Overton assume the
Business is excellent. Shadows of a

NORWICH.

The House (William Breese, proprietor):
heatre co. began a week's engagement
a were low, performances good and atconsidering the many diverting attrac-

NORTH CAROLINA.

WILMINGTON.
House (E. J. Pennypacker, manager): Business very dull. Few attractions have visited us. and Boy played to fair business on Dec. 31 and r's matinee. The comb. makes lots of fun out

RALEIGH. RALEIGH.

Tucker Hall (R. S. Tucker, manager): After a four weeks lail in things theatrical, Peck's Bad Boy struck our town at a favorable time and brought out a good crowd. The performance was laughable. I hope the Bad Boy was in as good humor as the audience. Items: Manager Tucker complains of cos. booking dates and never turning up. What a pity that this can't be remedied. When he intends to cancel, a manager ought certainly to write a reasonable time beforehand. The Christmas Mirnor was a beauty. Many happy returns of same.

CHARLOTTE.

Chariotte Opera House (L. W. Sanders, managers):

After being closed for nearly two months our Opera

Louse was reopened ad by Atkinson's Peck's Bad Boy

No. 1 to a crowded house.

OHIO

OHIO.

Comstock's Opera House (F. A. Comstock, manager):
My Life, with Janauschek as Mico and Circe hacore,
was well cast and beautifully staged the first four
alghts of last week. The play did not seem to hit the
popular taste, and with the exception of New Year's,
when it was hardly possible to get standing room, business was rather light. Helen Rand, as Florence Dunhar, made a good impression. She made her debut only
six weeks ago, and is a protege of the Madame's, so is
likely to be heard from in the future. Aimes, supported
by a first-class comedy co., had good houses ad and 3d.
Main 'selle saught on well, and kept the audience in excellent humor. Of the co., Newton Chisnell, as Manager Coste; J. A. Barrows, as Tupper; W. A. Whitecar,
sax Leslie; Laura Wallace, as Mrs. Tupper, and Charline
Weidman as Mary are all entitled to a good word. Howard Athenseum Specialty co., 8th and 9th; Maggie Mitchell, 1sth.
Grand Opera House (Miller and Oter, managers);

Weldman as Mary are all entitled to a good word. Howard Athenseum Specialty co., 8th and 9th; Maggie Mitchell, 18th.

Grand Opera House (Miller and Okey, managers):
Crowded every evening last week with Baylies and Kennedy's Bright Lights and I. J. Dowling and Sadie Hasson in Nobody's Claim as the attractions. Week of \$1.00 to \$1.00 to

Black's Opera House (Samuel Waldmar, manager):
Evans and Hoey's Meteors, in A Parlor Match, delighted a good house Dec. 30. Chas. Evans as the never-to-be-crushed book agent, and Wm. Hoey as the Old Hosa, are certainly two very elever comedians, leanie Veamans is a very pleasing soubrette, and quite entertaining as innocent Kidd. Frank J. Campbell has a excellent tenor voice, powerful and very clear. He was compelled to respond to several encores. W. J. Scalan, 13th; Dominick Murray, 36th; A Midnight

sampled to respond to several samples and the samples of the sampl

AKRON.

Of G. Robinson, manager): M.

Oscillation of the Millson Opera

Agently enjoyed. Wilbur Opera

Agently to a large audience. The

are Akron favorites. Gill and Arthur in Two Bad Men were greeted by a fair house, ad. If the merits of play and players had been understood by our amusement-goers, the capacity of the house would have been thoroughly tested. Silbon and Elliot's Capid comb., 13th; Dickson's Sketch Club, 16th and 17th.

13th; Dickson's Sketch Club, 16th and 17th.

LANCASTER.

Chestnut Street Opera House (Herman Wilkiemeyer, manager): Dickson's Sketch Club gave Editha's Burglar and Combustion, ed. Well pleased audience. Mr. Wilkiemeyer, the treasurer of the house and one of the solid business men of the city, was on the 1st elected manager by the directors. Mr. Oriswold, the retiring manager, takes a position on one of the leading dailies of the State.

MOUNT VERNON.

Woodward's Opera House (L. G. Hunt, manager):
A large and select audience greeted Thomas W.
Keene in Richard III. on Dec. 29. A fine entertainment; largest house of the season. Mr. Keene won unanimous approval and his support impressed favorably. Flora Moore's Bunch of Keys 8th. Miss Moore is a great favorite here, and will play to a fine audience.

is a great favorite here, and will play to a nne audience.

DAYTON.

Grand (Larry H. Reist, manager): The attendance last week was exceedingly large, and all the attractions did a splendid business. Rag Baby was admired by a large audience Dec, 99, and succeeded in making the hit of the season. Evans land Hoey struck A Parlor Match 31st before a packed house. The Wilbur Opera co. opened the New Year by producing Girofie-Girofia at matinee and Little Duke in the evening to the best business of the season. Girofie-Girofia was very well given, but the performance of the Little Duke was a disappointment to the large audience. The chorus, though small, is strong and well drilled, and aided greatly in the presentation of the operas.

Cues: J. E. Conly and Annie Sommerville of the Wilbur Opera co, attended the performance of A Parlor Match and enjoyed it as much as any one.—Harry Mann, manager of A Parlor Match, who has been under the weather for some time, is out again and with the co. Manager Mann spoke very highly of the Grand orchestra.—Chang's Dime Museum is booked at Weidner's Opera House, 8th, 9th and toth.—The orchestra at the Grand remained until midnight 31st and played the Old Year out and the New Year in.—Manager Larry Reist was all smilles last week. The business at the Grand was sufficient to make any one smile.

Wheeler's Opera House (George W. Bills, manager):

Grand was sufficient to make any one smile.

TOLEDO.

Wheeler's Opera House (George W. Bills. manager):
The Rag Baby Dec. 30 and 31 proved to be one of the
most amusing pieces we have seen. Two good-sized
audiences roared over the funnyisms of Frank Daniels'
Old Sport. Bessie Sanson and Charles Drew also received a good share of the applause. Janish was our
New Year's attraction, and a good one it was. Camille
was given for the "matinee and Lenore in the evening.
Janish's reception was not very hearty as she came upon
the stage, but as the piece proceeded her audience grew
to like her. She has a beautiful figure, an expressive
face, and speaks English very distinctly. Her Camille
is a fine piece of acting. Frank Losee, Charles McManus and Josie Bayley gave excellent support. W. J.
Scanlan in his well worn piece, 2d and 3d, to very small

CHILLIC()THE.

Clough's Opera House (E. Kaufman, manager): The Boston Dime Museum co. appeared 31st and 1st to fair business. Baker and Farron, oth.

Masonic Opera House (Byron W. Orr, manager): Dickson's Sketch Club to light business 20th. The entertainment pleased all. Burr Oaks 1st, to standing room only. The play and co. gave the best of satisfaction. W. J. Scanlan, 12th.

Biemiller's Opera House (William J. Stoffel, manager):
Thatcher, Primrose and West's Minstrels met with a hearty reception Dec. 31. This co. has a large number of very fine vocalists. Their jokes and sayings are good. Billy Rice is irresistible. Maggie Mitchell gives us Lattle Barefoot 12th.

us Little Barefoot 12th.

UPPER SANDUSKY.

Opera House (John Lime, manager): Bride and Frear's Bunch of Keys, Dec. 30, to the largest house this season. Arthur Dunn as Grimes kept the audience in good humor from the rise to fall of the curtain, Donavin's Tennesseeans, 1st, to a large and fashionable audience. udience. There is some talk of building a new opers ouse this season.

HAMILTON.
Globe Opera House (Meyers and Cornell, managers):
J. S. Murphy is Kerry Gow to a large house, Dec. 27.
Alf Wyman and Lulu Wilson appeared in Yakie, 4th,
5th, to only medium business.

gth, to only medium business.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): Bride and Frear's Bunch of Keys wound up the old year with a good house. The performance kept the house in a continuous uproar. The Dolly of Jennie Duna, the Grimes of Arthur Duna (both are great favorites here), Hattie Anderson's Teddy and Frear's Snaggs were all good.

Ink spots:—Nellie Bowers, formerly with Haverly's Chicago Church Choir, joins the Keys here to play Rose. She relieves Edna Marlowe, who will join the Sylvester Mountain Pink co.

GALION

Sylvester Mountain Pink co.

GALION.

City Opera House (Abe Brokaw, manager): C. S.
Sullivan's Female Minstrels showed to a large house
Dec. 30. All regretted paying their money to see home
talent act as wall flowers, while three men dragged
out a stale overture. C. A. Gardner in Karl, 14th.

TIFFIN.

National Theatre (E. B. Hubbard, manager): Bride
and Frear's Bunch of Keys Jan. 25, 36 and 27, to
crowded houses. The company gave very good satisfaction. Arthur Dunn as Jonas Grimes made a big hit.
Jennie Dunn as Dolly was very good.

LIMA.

Jennie Dunn as Dolly was very good.

LIMA.

Faurot's Opera House (O. E. Latham, manager).
J. S. Murphy, Dec. a5, in Kerry Gow, to good business.
The audience was well pleased with the star and play.
W. T. Sheehan, Harry Sinclair and Millie Warren deserve special mention. Charles A. Gardner gave Karl,
The Peddier; to a small house, 27th. Mr. Gardner sang nicely, but, in my opinion, is an indifferent actor; co.
fair. The Levy Cornet co., 29th, to poor house. J.
J. Dowling in Nobody's Claim, 31st, to poor business.
Mr. Dowling and Miss Hasson were very good; but, as another Mirrorite says, the real stars are John Dyllyn and Frank Lawton. Co. all good. Some fine accnery was presented.

LANCASTER.

Chestnut Street Opera House (S. G. V. Griswold, manager): Helen Sedgwick, in the beautiful four-act play, Silver Spur, Dec. 24, to a small but delighted audience. Thomas W. Keene in Richard III., 26th; not

an empty chair.

EAST LIVERPOOL.

Opera House: Bella Moore, with a strong co., presented A Mountain Pink, Dec. so, to the largest audience seen in the house in several years. Miss Moore is quite a favorite here, having visited us twice during last season. Her rendition of the character of Sincerity Weeks fairly captured the audience, who insisted on giving her a curtain call after each act.

NEWARK.

Music Hall (James Miller, manager): Dec. 27, The Georgia Minstrels to a fair audience. Bride and Frear's Bunch of Keys, 1st, to the largest house of the season. Mrs. Thomas Barry and Wm. Redmund in A Midnight Marriage, 8th. J. Z. Little in The World, 9th and 10th.

Schaefer's Opera House (Louis Schaefer, manager):
Thomas W. Keene, in Macbeth, drew a crowded house
Dec, 3t, the audience being of the best character that
could be brought together in Canton. Mr. Keene gave
a magnificent presentation of Macbeth. The support is
good.

PENNSYLVANIA.

PENNSYLVANIA.

PITTSBURG.

Opera House (Iohn A. Ellsler, manager): Youth was presented for the first time in this city Dec. 29, and ran during the entire week to a succession of slim houses. The scenic effects were very fine, but the play itself was insipid in the extreme, and it required considerable patience to sit through one of the performances. With the exceptions of Grace Thorne and Messrs. Coulter, Sullivan and Craven, the two latter of whom gave very fair representations of character parts, the co. is below mediocrity. A regiment of local warriors was pressed into service. Sparks ce., in A Bunch of Keys, 5th; the Hanlons, in Fantasma, 12th.

Library Hall (Fred. A. Parke, manager): Nate Salsbury and Nellie McHenry are prime favorites in this burg. The business of Three of a Kind last week averaged good. Romany Rye. 5th; Michel Strogoff, 12th.

Academy (H. W. Williams, manager): The House

12th.

Academy (H. W. Williams, manager): The Horse-shoe Four comb. proved quite a good co. of variety performers, and, their entertainments were most liberally attended last week. Silbon and Elliott's Burlesque comb., 5th; Hallen and Hart's Ideals, 12th.

Harris' Museum (P. Harris, manager): The Harris Opera co. is still the attraction. The afternoon and evening performances last week were attanded by very large audiences. Jennie Quigley has been added to the co.

Sixth Street Museum; Sawyer's Minstrels were the principal attraction last week, and will remain so for the week to come. Forepaugh's Menagerie will also be continued another week. Business very fair.

Grips: Manager Parke has concluded to adopt popular prices, and announces that, beginning 5th, the prices for reserved seats at Library Hall will be 50c., 75c. and \$1 for the lower portion of the house and dress circle, and for the gallety 2sc.—The Seven Ravens comb. finally paid their hotel bills and got out of town Tuesday evening, Dec. 30. McVicker, of Chicago, advanced the

co. \$1,100, which is to be repaid out of the first money that comes into the house. A two weeks' engagement, beginning 5th. will be played at McVicker's, Chicago, after which the co. will likely be dishanded, as business has been very bad and salaries are now in arrears.—It is rumored that Nate balabury and Ray Samuels, of the McCaull Opera co., are engaged to be married.—The marriage of Grace Thorne and Fraser Coulter, of the Youth co., is also a matter of professional goasip.—Neilie McHenry and Nate Salsbury had a bad case of "grip" last week.—An amateur performance of Olivette will be given by the pupils of Mrs. Ed. Sawyer at a local hall ofn. Local Manager Chalet, of Harris' Museum, ba volunteered his services as stage manager.—Doorkeeper Duff, of Harris' Museum, is East looking for attractions.—The members of the Youth co., while playing here last week were notified of a reduction insularies to take effect immediately.—Conway and Leland, the one-legged song-and-dance performers, will join Kernell's New Enterprise at Baltimore 18th.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): Connors and Kelly Specialty co., Dec. 9 and 30, to poor houses, but giving satisfaction. Boston Ideal Specialty co., 18t., 94 and 326 First-class performances. Dave Foy, German comedian, with this co., 'ss a Pottsville boy.

LANCASTER.

German comedian, with this co., is a Pottsville boy.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Her
Last Hope, with Will C. Cowper, Charles G. Craig and
Edna Courtney in the cast, was rendered ed and d, to
good houses. The acting was fine and the scenic effects
highly appreciated. During the last act, on the jd.,
Miss Courtney's hair accidentally caught fire, but her
presence of mind saved her from injury.

presence of mind saved her from injury.

ALLENTOWN,
Academy of Music (G. C. Aschbach, manager):
Rhea appeared Dec. 30, presenting Yvonne to a very select audience. She gives a faithful portrayal of the title role, and received several complimentary calls before the curtain. We would have preferred seeing Rhea in some other of her plays, as Yvonne gives her but very little opportunity to display her talent. Neil Burgess, as Mrs. Puffy, in Vim, amused a fair-sized audience, 3d.

in some other of her plays, as Yvonne gives her butvery little opportunity to display her talent. Neil Burgess, as Mrs. Puffy, in Vim, amused a fair-sized audience, 2d.

WILKESBARRE.

Music Hall (M. H. Burgunder. manager): Dudley McAdow's Bunch of Keys co. played here on Christmas to the largest audience ever assembled in Music Hall. There were seventeen hundred people admitted and five hundred turned away. The receipts were \$1,500. This far exceeds the best business ever done here by any co. at the ordinary prices, and the occasion was celebrated by Manager McAdow in banqueting the entire co. at the Valley House after the entertainment, where, midst flowing wine, the profession was discussed in all its phases, and The Naw York Mirror unanimously voted to be the best dramatic paper in America. Kate Claxton presente 'Sea of Ice, 27th, and again tha hall was filled from pit to dome. Decidedly a bright feather in the cap of Mrs. Stevenson, and after this entertainment The Mirror received its second endorsement at the hands of Mr. Stevenson and Manager Burgunder. The charming and artistic Rhea gave two entertainments on New Year's Day, both to a well-filled house. Arcadia was admirably rendered during the afternoon and Yvonne in the evening. Mile. Rhea is ably supported, and the costumes are superb, those of Rhea being highly artistic and much admired. Arthur B. Chase, who handed over the reins of management of Rhea to Mr. Morrissey 3d, pays the highest compliments to the lady, and was loth indeed to sever his connection with the co. Mr. Chase claims to have netted about \$70,000, and will now retire to his home for the rest which he feels he deserves after a management of three years, during which he has scarcely missed a night in his attendance at entertainments given by his co. He has had several flattering offers of management by his co. He has had several flattering offers of management of three years, during which he heas scarcely missed a night in his attendance at entertainments given by his co. He has had s

when we Get Left, 24th; Michel Strogoff, 26th.

ERIE.

Opera Heuse (William J. Sell, manager): Mile.
Aimee, as Mam'zelle, made her first appearance in Erie
on New Year's, and fascinated a large and fashionable
audience. The attraction proved great enough to outdraw the numerous skating-rinks. Lights of London
played 2d and 3d to fair houses. The scenery was good,
as usual, but acting "way below par," especially that of
leading man and lady. The company are rebellious
over a scheme of the managers to reduce their salaries
twenty-five or fifty per cent.

BRADFORD

BRADFORD.

Wagner Opera House (Wagner and Reis, managers):
Dec. 30. The Private Secretary to a large house. Best of satisfaction. Cleanest and cleverist comedy that has been presented in our city. Flora More's Bunch of Keys, matinee and evening of New Year's, to very large business. Miss Moore as Teddy was very good, while the rest of the co. ranged from fair to very bad. Hearts of Oak, oth and 10th; Baker and Farron, 13th.

Aberle's Gem Theatre (Jac. Aberle, manager): Opened Dec. 30, under above management. Business for the week has been quite an improvement over the preceding three or four weeks, and the show was very lair. Following this week: Aberle's latest sensation, Beauty in Hammocks; Murphy Brothers, Lester Howard, Geyer and Mackey, J. L. Manning, Jennie Southern, the Allens, Andy Leavitt, Cassidy and McGuire. Champion light-weight spaters, and the stock. A Sunday paper has begun a mild war on the house. Items: The amusement business throughout this part of the country seems to be very bad, from reports received from traveling managers. Bradford, though not quite so good as in former seasons, is still the best" show town" in this part of the country. The following is from the Jamestown (N. Y.) Evening Journal, and is a fair sample of how other towns are suffering: "While Wilbur's Opera co. was performing in Jamestown the other night, the manager posted a notice in the wings announcing a reduction in salaries, and declaring that if business did not improve within a week the co. would be compelled to disband. Jamestown was the first place in which the co. had played to over a hundred dollars within a week. It is said that Rhea played in Rochester a short time ago to exactly forty-seven dollars! The Two Bad Men co. engagement of Christmas Eve, left the manager with only four 'cold' dollars after paying his orchestra, with the evening expenses of the Opera House till to be provided for.

OILCITY.

Opera House (Kane and Tracy, managers): Gill and

Oll CITY.

Opera House (Kane and Tracy, managers): Gill and Arthur presented Two Bad Men. 1st, afternoon and evening, to good business. Well-pleased audiences. Only a Woman's Heart, ad, to a very small house. It is a goodplay and was well acted. Deserved more liberal patronage.

JOHNSTOWN.
Union Hall. Patti Rosa played a return date Dec. 29 in Mizpah to fair business. Patti is quite a favorite with our people. Power of Money, 8th; Bella Moore, 12th; Boston Ideal Specialty co., 16th and 17th; Howard Athenæum co., 22d; Her Atonement, 23d; Tony Denier Humpty Dumpty co., 31st.

PITTSTON.

Music Hall (Evans, manager): Dec. 29, Mile. Rhea in Yvonne was superb. Poor house.

Opera House (Marriott and Krieder, managers):
Dec. 30, J. Z. Little's co., in The World, played to good business, and gave a very fine performance.

SCRANTON.

Academy of Music (C. H. Lindsay, manager):
Alimee, in Mam'zelle, Dec. 30, to good business, Aimee's voice fails her, but her acting of all was good. Rhea, in Yvonne, 21st, to a large audience, pleasing all. The Big Four, Smith, Waldron, Cronin and Martin, in Early in the Morning, matinee and evening, 1st, to large houses. EASTON.

Opera House (William M. Shultz, manager): Dec. 39, Aimee appeared to a good house in Mam zelle. Although suffering from a severe cold.she got through the performance satisfactorily; but at its close she was taken quite ill at her hotel. Neil Burgess, in Vim, New Year's, to "standing room only."

Year's, to "standing room only."

READING.

Grand Opera House (George M. Miller, manager):
Dec. 20, week, Bennett and Moulton's Comic Opera co.
gave nine performances to large houses. The co. is fair,
considering the low prices.

Academy of Music (John D. Mishler, manager):
Connors, Kelly, Conroy and Dempsev's Recess Novelty
co. gave three very laughable performances to crowded
houses Dec. 21 and 1st. Patti Kosa, in Mizpah, to good
houses 2d and 3d. Salsbury's Troubadours, 9th. The
Kernells' New Enterprise co., 10th.

WILLIAMSPORT.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor):
Her Last Hope, Dec. 20, to a small but enthusiastic audience. Will C. Cowper, E. G. Craig and Edna Courtney were well appreciated. Aimee, 31st, in Mam'zelle, to good sized and delighted audience. Co. good throughout. Patti Rosa, in Mizpah, New Year's, to a very large and appreciative audience. Patti Rosa is clever, and took her part admirably. Her songs and dances were a great hit.

WARREN.
Library Hall: Shook and Collier's Lights o' London, o fair houses, Dec. 31 and 1st.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager):
Gill and Arthur, the comedians, Dec. 20, in Two Bad
Men, to fair audience. Support was good and the piece
very enjoyable.

Opera House (R. M. Allen. manager): Flora

Moore, in A Bunch of Keys, drew a \$350 house sd. and was heartily applauded, as were Messra. Sawtelle, Booker and Mackie in their respective parts. Power of Money, 12th; Baker and Farron, 13th.

Item. Blanche Seymour joined Flora Moore's co. at Olean, N. Y., replacing Miss Trevor.

RHODE ISLAND.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opers House (W. H. Low, proprietor):
The first half of last week the Moore and Holmes Burlesque co. gave a very unsatisfactory entertainment, which was, apart from the Cragga, who were first-class, a mess of trash. Remainder of the week Dominick Murray and co., in Escaped from Sing Sing, Attendance small. Davene-Austin Allied Attractions, 18th.

Providence Opera House: The Pavements of Paris last week to light business was handsomely staged, and the mechanical effects especially in the last act were very fine. This week, Ristori, 7th and 8th. Barlow-Wilson, 8th and 10th.

Theatre Comique (Hopkins and Morrow, managers): Arrivals for the week. The Tissots, Sharpley and West, Joseph Mealey and Nellie Hague, Hughes and Lidocq, Goldie and St. Clair, Nelton, the juggler, and Mabel Vaugha.

Coldie and St. Clair, Nelton, the juggier, and manager yaughn.

Dime Museum: Manager Drew furnishes a good list of attractions this week. Grizzly William, Frank and Laura Ward, Annie Morgan, Bryant and De Forrest, Walter Stuart, Etta Reynolds, William N. Carson. Pauline Alonzo, Tiny Tim and Charles and Bly Harris and Rolla, the Breathing Bust.

Items: Professor Roltair, who has been engaged in making the illusion Rolla at the Dime Museum has been secured for the season to make a new illusion every three weeks.—Fritz Young, the contortionist, is assistant stage manager at the Theatre Comique.—J. W. Lanergan, the veteran actor, was in town last Friday.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager).

C. B. Dishop played Widow Bedott 2d to good business, and before an appreciative audience. At the matinee on Saturday Widow Bedott drew a crowded house. A Case of Wine was given in fine style 3d, but the house was not as full as it should have been. Hoyt s new play takes well here, rendered as it was. The support was good, particularly the acting of Miss Yenyon Felton, who during the acting received the compliment of three encores. Master Charles Renner as the Cullud Gemman acts well and plays his banjo as "one to the manner born."

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): The Silver King comb., with F. C. Bangs in the leading character, after a two' days sojourn in the swamps of Arkansas, arrived here, Dec. 31, and made its appearance same night to a very large house repeating Thursday, Friday and Saturday with New Year's and Saturday matinees, to very good business.

People's Theatre: Regular variety bill to very good houses.

An Experience: The Silver King comb. left Kansas City morning of 28th by Kansas City, Springfield and Memphis Railroad, expecting to arrive here on Monday morning. At a point on the road in Southern Missouria large rock, which had become dislodged by the heavy rains of last week, fell between the tracks, and being struck by the locomotive threw same and two baggagecars off the track. It was indeed fortunate the cars were thrown on the left side, for to the right of the track was an embankment two-hundred feet deep, down which the whole train would have rolled. After repairing matters, the train proceeded along until it came upon the scene of a wreck of two freight trains which had come in collision. This was on Monday. After a track had been built around the wreck, the train started again. When about forty miles from Memphis, it was discovered that on account of washouts the train could not go further until the road was repaired. After this tedious, thrilling and almost dangerous ride the co. arrived Wednesday morning the non-appearance caused closing of theatre Monday and Tuesday.—The legal complications of Mr. J. P. Brooks in New York, will in no way affect the theatre here of which he is lessee. All contracts will be fulfilled as made.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Hanny

fulfilled as made.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Happy Cal Wagner's Minstrels, Dec. 29, to a full house. A very good entertainment—much better than last season. The clog dancing by Master Haney was number one. Herbert Hake, the contortionist, was very good. Carrie Swain as Chirp, in her specialty plap, The Little Joker, set the city wild, 30th. By special request of some of our prominent citizens, play was repeated, 31st. Good house each night. Olive West, as Sybel Atherly, and Little Mamie as Little Sun Ray, deserve special mention This was Miss Swain's first appearance here, but we infer that will not be her last.

CHATTANOUGA

fer that will not be her last.

CHATTANOOGA

James Hall (Stoops Brothers, managers): A very slender audience greeted the Carrie Stanley Comedy co. in Vixen, 1st. The entertainment was flat and in all respects a failure, and the audience early in the performance manifested their diagust by leaving. At the opening of the third act so few were left that the curtain was rung down.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Happy
Cal Wagner's Minstrels appeared Dec. 30 and 31 to
very good houses, considering the outside attractions
that are usually prevalent at this season. Troupe was
billed to appear at Murfreesboro, 1st, but owing to an
attachment, taken in behalf of the Quaker City Quartette for back salary, they were detained here. Aimed
is billed for 9th and 10th.

TEXAS.

GALVESTON.
Tremont Opera House (H. Greenwall, manager):
Dan Sully's Corner Grocery was greeted by very creditable houses, Dec. 25 and 26. The 12 o'clock matinee performance of 27th on account of inclement weather, was slimly attended. Milton Nobles, in Love and Law,

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): A full house attested Milton Nobles' popularity on his appearance Dec. 97, as Feilx O'Paff, the lawyer, in his latest production, Love and Law. This play in the hands of such a co. as the star has gathered around him, could hardly fail to please an audience; and as Love and Law is replete with bright flashes of comedy, thrilling situations and masterly touches of pathos, its rendition was received with marked approbation. A good many stars now travelling could, by emulating Mr. Nobles' example in his selection of support, achieve financial as well as artistic success, where failure now attends them. Crossen's Banker's Daughter co., comprising some talent, gave three performances of Bronson Howard's famous drams just and 1st, to fair houses. Ida Lewis, as Lilian, displayed emotional talent of no mean order. Harry Linan was an acceptable John Strebelow. George J. Maddox looked the Count de Carojac, but could not act it, while I. F. Crossen acted George Washington Phipps fairly well, but did not look the character. Rest of co. fair.

Item. The Christmas number of The Mirkor can safely be termed a literary treasure and marks of approval are heard on all sides from readers of the muchadmired journal.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Emma Abbott's Opera co. played a very successful engagement, Dec. 27 to 25, and matinee. Good houses were the rule; crowded on Christmas. Receipts for the engagement, about \$5,000. Laura Bellini made many friends, as also did Miss Annandale. Tagliapetra. Campobelio and Castle are all well known here, and were received with deafening appiause. Fabrini came in for his share of attention and was recalled several times. The chorus sing very well.

Mean: Some trouble was had between manager and chorus on account of a notice being given that salaries for the week would only be paid pro. rata for the four nights. The chorus thereupon refused to go on the stage until the manager was seen. He told them the co. had already lost money on the trip, and that they could go on with the performance or stay off. They finally gave in and a semblance of harmony once more prevailed.—The Walker Opera House has not been opened except for balls since the disastrous engagement of Rose Eytinge, Manager Maguire's time is taken up principally with his Montana interests.

VIRGINIA.

RICHMOND.
Theatre (Madam W. T. Powell, manageress)
The Carleton Opera co. played to a week of good business, closing 3d. The Mascotte, Merry War and the Drum-Major's Daughter were sung with fine effect.
The costumes of the company were the finest ever seen here.

here.

Dime Museum; Hewett's Musettes drew large houses last week. The Hollywood Family in Cinderella opened on Monday.

Item: Madam W. T. Powell, of the Richmond Theatre, held a reception on New Year's day, and handsomely entertained her guests. The absence of Jessie Bartlett-Davis from the Carleton Opera co. was quite a disappointment to her many friends in this city.

PETERSRURG.

PETERSBURG.
Academy of Music (John B. Ege, manager): Leland's
Juvenile Opera co., 1st, 2d, 3d and matinee to only fair
business. John T. Raymond, in For Congresss, 8th.

WEST VIRGINIA.

PARKERSBURG.
Academy of Music (M. C. Van Winkle, manager):

served mentioning.—The Howard Athenseum co. 19th.

WHEELING.

Opera House (W. S. Foose, manager): Mountain Pink co. (Bella Moore) appeared Dec. 11 to fair bustness; and New Year's matines to a crowded house. Min Moore appeared also in Pygmalion and Calatten to a moderate house. Her acting pleased all. T. W. Keene as Macbeth, sd, had a large andience; standing room only on first floor. Mr. Keene is a favorite here, and the audience was well pleased with his support, it being good all through. Baker and Farron, 19th; Joseffy, 19th; Power of Money, 14th; Maggie Mitchell, 17th. Academy of Music (Charley Shay, manager): Minnie Ocar Gray and W. T. Stephens, N. Y. Dramatic co. opened 19th, and 11d a fair business. Australian Novelty co., 18th, week.

WISCONSIN.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): After our little holiday vacation we returned just in time to pay in our dollar, Dec. 30, at the benefit tendered the Thompson Opera co., which met with such a terrible misfortune at the burning of the Racine Opera House. The audience was large and appreciative, and recalls were frequent. But all the applause of the audience could not dispet the gloom that had settled upon the co., and many eyes were red from weeping as some incident or situation would recall to mind the loss they had met with in the death of poor Russell Glover. Mlle. Gaillard as Countess Palmatica, Louise Manfred as laura, Miss Franc D. Hall as the irrepressible Bronislava, Georgie Lincoln as Lirutenant Poppenberg, C. M. Pyke as Symon. A. W. F. MacCallin as General Ollendorf, and Will H. Kohnle as the Jailer made up the strongest comic opera cast we have had this season. George Pyke assumed the part of Janiteza in place of poor Glover, and did very well considering the short time he had in which to prepare himself. Mr. Thompson made a short speech thanking the people for their kindnesses. Manager Marsh tendered the free use of the Opera House; Prof. Cander, his orchestra; the attaches gave their services; the Agtell House offered free accommodation; the C. M. and St. P. Railroad and W. C. Railroad offered free transportation; the Riverside Printing Co. and the dailies did the printing free; Manager Litt, of the Dime Museum, offered his attractions for a benefit;—in fact, everything possible was done to assist them. There was not a deadhead in the house, and the receipts were \$619.90. Joseph Murphy opened 1st for a four nights' engagement in Kerry Gow. Mr. Murphy has surrounded himself with a strong co., and gives an excellent impersonation of the rollicking Irishman. May Blossom, 15th, 13th and 14th.

Academy of Music (Harry Deakin, manager): Baker and Farron in their old-time success, The Emigrants, were the drawing cards on New Year's Day. The engagement is sted four nights.

ties are cleverly done, though some of them could stand shaving.

Items: A well-selected variety co. has been the attraction for the week of Dec. 20 at Slensby's, and has been playing to good tusiness.—Manager Litt, of the Dime Museum, tendered Grace Cortland, the Witch of Wall Street, a complimentary banquet on New Year's Eve. A very pleasant time was enjoyed by those present.—Manager Marsh has placed a large-sized crayon portrait of himself in the lobby of the Opera House. It is an excellent picture of our genial manager.—Steam escaping from one of the pipes gave rise to the report that the Academy was on fire New Year's night. Fortunately it occurred just as the large audience was leaving, so there was no panic.

RACINE.

tunately it occurred just as the large audience was leaving, so there was no panic.

RACINE.

There is a large force of men clearing away the debris of the ill-fated Blake Opera House in search of the bodies of Russell Grover and wife, but as yet their efforts have been fruitless. Louis N. Glover, of a Called Back co., brother of the deceased, who arrived here on Wednesday, was interviewed by your correspondent. He said that his one wish was that the remains of his brother and wife will be found intact.

Manager Thompson of the Opera co. says he lost \$000 in money, which he had in his trunk; also the gold-headed cane which was presented to him on the stage at Milwaukee on Christmas Day. He received a benefit at the Crescent Roller Rink, also a concert at Turner Hall, realizing about \$000. It is stated that the insurance money will be used in building a handsome block of stores. It is the general opinion that Racine will never have another opera house like the Blake.

Manager Vaughan has made arrangements to have his dates filled at Turner Hall, first attraction being Harrison and Gourlay co., 8th.

Sheboygan Opera House (L. M. Kohler, manager).

rison and Gourlay co., 8th.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager):
Laura E. Dainty in A Mountain Pink, Dec. 26, to a crowded house, every available place being taken long before the curtain was rung up. Miss Dainty, as Sincerity Weeks, and Cromie Hynson, as Harold Wilmot, are worthy of special mention. They were both repeatedly called before the curtain. Support fair. Two Johns Comedy co. 24th.

Dainties; In conversation with Miss Dainty, the lady expressed to me her intention of visiting us early in the Spring with a new play. She is a great favorite here, having appeared several times in the past as a reader.—I wish The Mirror staff a Happy and Prosperous New Year.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager):
Laura Dainty, in A Mountain Pink, to poor business,
Dec. 30. Mark Twain and George Cable, 30th; Louise
Sylvester, 22d and 23d; Flora Moore in Bunch of Keys.

Dullaghan's Cpera House (John Dullaghan, man-ager): Lillian Lewis in Only a Farmer's Daughter, Dec. 30, to fair business, despite wretched weather. The co-gave satisfaction, though it is inferior to the one which supported Helen Blythe. Miss Lewis cannot be favor-ably compared with Miss Blythe.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Rehan's 7-20-8 co. was the attraction week of Dec. 20. A good bu siness was done. Virginia Brooks, Clara Fisher Maeder, Harry Holto, Ernest Bertram and John R. Raymond scored hits. Edwin Thorne in the Black Flag 5th and week.

People's Theatre: R. H. Baird and Lucy Manfred, in Kathleen Mavourneen, had fair houses week of 20th. This house has again changed hands, H. L. Montford, the original lessee, assuming the management 5th. The name will be changed to Montford's Museum. The attraction for the opening week will be Belmer's Dramatic co. in the sensational drama, Jesse James.

co. in the sensational drama, Jesse James.

MONTREAL.

Academy of Music (Henry Thomas, manager):
Owing to the failure of the Milan Opera co., the Academy was closed all last week. Lotta opens a four nights' engagement 6th.

Royal Theatre Museum: The Unknown was put on by a very good co. and drew enormous houses all week. Charles Barringer and Lottie Church were the stars as the Unknown and Beasie.

Montreal Theatre Museum (Coleman and Mooney, managers): A short season of comic opera by the St. Quinten Opera co. was opened 5th, with Olivette as the first attraction.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager):
Crowded houses greeted the first performance of Romany Rye, Dec. 20 and 30. The play was well cast and finely mounted. Victory Bateman was very acceptable as Gertie Hackett and received well deserved applause. Mills, Rice and Barton's Minstrels opened to a big house at the matinee New Years Day, and continued two nights, doing a very good average business. The Hennesy Brothers are the whole show in themselves. Bunch of Keys, 8th and 9th.

Opera House (George T. Fulford, manager): Band-mann-Beaudet co. began a three nights' engagement, Dec. 29, to poor business, which continued. Support bad.

bad.

ST. JOHN, N. B.

Mechanics' Institute (P. A. Melville, lessee): Lytell's Dramatic co. began a week' engagement, Dec. 29, Monte Cristo being put on for the opening. It drew a fair house. Same was produced 36th and 31st. On Jan. 1 The Romany Rye was produced for the first time in St. John, and drew a very large house. At the end of the third act; the scenic artist, the master machinists, W. H. Lytell and Frank Elliot, the leading man of the co. were called before the curtain.

Item. The Irving Club, which played Lytell, is a new organization composed of some of our best young mee. Mr. Lytell being their first attraction, 1 am able to state that business has been very good.

WINNIPEG.

WINNIPEG.
Princess Opera House (C. W. Sharpe, manager): Kate
Castleton plays week of 12th. W. H. Lytell 19th, two

TAIN PINE Co. (Bella Moore): Greensburg, Pa., 8; , 9; Latrobe, 80; Johnstown, 12; Altoona, 13; ae, 14; Lock Haven, 15; Renovo, 16; Williams-17; Shamokin, 21; Laucaster, 23, 24; Harrisburg,

8.
INTAIM PINK Co. (Laura Dainty): Moline, Ill.
owa City, Ia., 12; Davenport, 13; Monmouth, Ill.

ADA GRAY: WestSeid, Mass., 8; New Britain. Ct., 9; Putnam, 20; Willimantic, 12; Pawtucket, 12; Fall River, 14.

AIMER: Nashville, 9, 10; Memphis, 12, 13, 14; Little Rock, Ark., 15; Hot Springs, 16, 17; Houston, Tex., 19, 20; Galveston, 21 to 24; New Orleans, 26, week. Ackes Wallace And Sam B. Villa: Columbus, O., 12, week; Wheeling, W. Va., 19, week.

Atkinson's Bad Boy Co. No. 2: Holyoke, Mass., 5; week; Chelsea, 13. week.

Atkinson's Bad Boy Co. No. 2: Charleston, S. C., 7, 8; Savannah, Ga., 9, 10; Macon, 12, 13; Atlanta, 14, 15; Columbus, 16; Montgomery, Ala., 17.

Anne Walker Co.: Brootlyn, 5; week.

Baxer And Farron: Chillicothe, O., 9; Zanesville, 10; Wheeling, W. Va., 12; Newcastle, Pa., 13; Oil City, 14; Bradford, 15; Binghamton, N. Y., 16; Syracuse, 17; Providence, 19, week.

Battley Campbell's Whitz Slave Co.: Troy, 8, 9, 10; Buffalo, 12, 13, 14; Brantford, Ont., 15; Chatham, 16; London, 17; Port Huron, 19, Bay City, Mich., 20; E. Saginaw, 21; Detroit, 22, 23, 24.

Bartley Campbell's Separation Co.: Chicago, 12, week; Detroit, 19, 20; Erparation Co.: Chicago, 12, week; Detroit, 19, 20; Connellsville, 31; Washington, 5-b. 2, week; Baltimore, 9, week.

Bartley Campbell's Siberia Co.: Kansas City, 5, week; Topeka, Kas., 12, 13, 14; St. Joseph, Mo., 12; 16, 17; Quincy, Ill., 19, 20; Springfield, 21, 22; Peoria, 23, 24; Danesport, Ia., 26, 27; Des Moines, 28, 29; Omaha, Neb., 30, 31; St. Paul, Feb. 2, week; Minneapolis, 9, week.

Bartley Campbell's Gallery Slave Co.: Emporia, Kas., 8; Council Bluffs, Ia., 10.

Barey And Far: N. Y. City, 5, week; Wilmington, Del., 13, 13; Reading, Pa., 14, 15; Wilkesbarre, 16, 17; Allentown, 19, 20.

Boston Theatre Youth Co.: Cincinnati, 5, week; Louisville, 12, week; Chicago, 10, week.

BOSTON MUSEUM Co.: Fall River, Mass., 8; Chelsea, 9; Brockton, 10.

BOSTON THEATRE YOUTH Co.: Cincinnati, 5, week; Louisville, 12, week; Chicago, 10, week.

BUNCH OF KEYS (Frank Sanger, manager): Pittaburg, 5, week; Cleveland, 12, week; N.Y. City, 10, four weeks, BUNCH OF KEYS (Bride and Frear's): Hamilton, Ont., 8, 9; Brantford, 10; St. Thomas, 12, 13; Chatham, 14; London, 15, 16; Woodstock, 17; Toronto, Ont., 10, 20; Belleville, 21; Brockville, 22; Ottawa, 23, 24; Montreal, 36, week.

Belleville, 21; Brockville, 22; Ottawa, 23, 24; montreal, 26, week.

BUNCH OF KRYS (Dudley McAdow, manager): Mt. Vernon, U., 8; Delaware, 9; Marion, 10; Kenton, 12; Findlay, 13; Bellefontaine, 14; Xenia, 15; Puqua, 16; Munck, Ind., 17; Wabash, 19; Peru, 20; Laporte, 21; Kalamazoo, Mich., 22; Muskegon, 23; Grand Rapids, 24; Ehhart, Ind., 26; Logansport, 27; Aurora, 28; Milwaukee, 29 to Feb. 1.

BANDMANN-BRAUDET CO.: Cohoes, N. Y., 12, 13, 14.

BANDMANN-BRAUDET CO.: Rochester, 12, week; Albany, N. Y., 19, week; Troy, 26, week.

BANDMANN-BRAUDET CO.: Rochester, 12, week; Albany, N. Y., 19, week; Troy, 26, week.
CLARA MORRIS: New Orleans, 5, week.
CROSSEN'S BANKER'S DAUGHTER CO.: Chetopa, Kas., 8; PATSONS, 9; Fort Scott, 10; Rich Hill, Mo., 12; Butler, 12; Nevada, 14; Columbus, Kas., 15; Galerić; Joplin, Mo., 17; Webb City, 10; Lamar, 20; N. Springfield, 21; Springfield, 22; Lebanon; 23; Rolla, 24.
CALLED BACK CO. (R. B. Mantell): Syracuse, 12, 12, 12; Philadelphia, 26, week.
C. B. BISHOP-Durham, N. C., 8: Greensboro, 0; Danville, Va., 10; Lyachburg, 12; Petersburg, 13; Richmond, 14, 15.
C. A. GARDNER'S KARL CO.: Bellefontaine, O., 8; Crestline, 9; Tiffin, 10; Fostoria, 12; Upper Sandusky, 13; Galion, 14; Delaware, 15; London, 16; Urbana, 17; Dayton, 10; Springfield, 20.
CARRIE SWAIN: Athens, Ga., 8; Augusta, 9, 10.
CRIMES OF LONDON CO.: Chicago, Jan, 5, week.
C. L. DAVIS: Chicago, 30, two weeks; Clinton, Ia., 10, CLAYBURGH'S CREOLE CO.: Carthage, Mo., 8; Joplin, 9; Parsons, Kas., 10; Sherman, Texas, 12; McKinney, 13; Dallas, 14, 15; Weatherford, 16; Cleburne, 17; Ft. Worth, 10; Lampassa, 20; Belton, 21.
CLAIRE SCOTT CO.: Meriden, Ct., 5, week.
Dion BOUCICAULT: Boston, 5, week; Portland, Me., 13; Chelsea, Mass., 23.
DIXEV-RICE BURLESQUE CO: N. Y. City, Nov. 20—indefinite season.
DICKSON'S SKETCH CLUE: Massillon, O., 12; Alliance,

definite season.

Dickson's Skettch Club: Massillon, O., 12; Alliance, 13; Akron, 14, 13; Canton, 16, 17.

D'Arcy Comedy Co.: Danbury, Ct., 8, 9, 10.

Downing's Tally-Ho Co.: Brooklyn, 5, week; Jersey City, 12, 13, 14; Paterson, 15, 16, 17; Williamsburg, 19, week; Harlem, 26, week.

DEVIL'S AUCTION: N. Y. City, 5, week; Brooklyn, 12, week

week.

DAN SULLY'S CORNER GROCERY: Montgomery, Ala., 8, 9, 10; Vicksburg, Miss., 12; Jackson, 13; Birmingham, Ala., 14; Memphis, 15, 16, 17.

DOMINICK MUARAY: Philadelphia, 5, week; Springfield,

Ala., 14; Memphis, 15, 16, 17.

Dominick Murary: Philadelphia, 4, week; Springfield, O., 26.

Dalvs' Vacation Co.: Pueblo, Col., 9; Colorado Springs, 10; Salt Lake, 13, 14; Carson, 16; Virginia, 17; San Francisco, 10, two weeks.

Edwin Booth: N. Y. City, 12, four weeks.

Edwin Booth: N. Y. City, 12, four weeks.

Evans and Hory: Battle Creek, Mich., 8; Grand Rapids, 0; Kalamazoo, 10; Indianapolis, 12, week; Cleveland, 10, week; Clincinnati, 26, week.

E. L. Walton's Co.; Hartford, Ct., 12, week, Fanny Davemporer: Philadelphia, Jan. 5, two weeks; Brooklyn, 10, week; Williamsburg, 26, week; Boston, Feb. 2, week.

FLORENCES: Washington, Jan. 5, week; Philadelphia, 12, week; Cincinnati, 26, week.

FRANK MAYO: Cedar Rapids, 1a., 7, 8; Marshalltown, 0, 10; Des Moines, 12, 13, 14; Oskaloosa, 15; Keokuk, 16; Pannk Girard's Co.: Williamsburg, Jan. 5, week; Frank Girard's Co.: Williamsburg, Jan. 5, week; Poughkeepsie, N. Y., 12; Hudson, 12; Troy, 14, 15; Albany, 16, 17; Cohoes, 10; Utica. 20; Oswego, 21; Syracuse, 23; Rochester, 24; Buffalo, 26, week; Cleveland, Feb. 2, week.

Grace Hawthorns: Decatur, Ill., 8; Lincoln, 9; Peoria, 10; Danville, 12; Crawfordsville, Ind., 13.

Gus Williams (J. H. Robb, manager): Boston, Jan. 5, week; N. Y. City, 12, week; Newark, N. J., 19, 20, 21; Jersey City, 22, 23, 24; Rondout, N. Y., 26; Syracuse, 27; Rochester, 28, 29; Buffalo, 30, 31.

Grorge C. Mill. Wetherford, 8; Fort Worth, 0, 10; Dallas, 12, 13; Cleburne, 14; Waco, 15; Austin, 16, 17, Galveston, 19, 20; Houston, 21, 22; Beaumont, 23, 24.

Gill And Arthur's Combo Co.: Cincinnati, 5, week; Harrigan and Hart's Travelling Co.: St. Louis, 5, week; Chicago, 12, two weeks.

Hannons: Bethlehem, 8; Pittston, 9; Wilkesbarre, 10; Philadelphia, 12, week; N. Y. City, 19, week; Brooklyn, 26, week; Easton, Pa., Feb. 2, 3; Trenton, N. J., 4; Paterson, 5, 6, 7; Boston 9, week.

Harrison-Gourlay Co.: Racine, Wis., 8; N. Y. City, 12, week; Chicago, 10, week.

HARRISON-GOURLAY Co.: Racine, Wis., 8; N. Y. City, 12, week.

HELENE JENNINGS: Baltimore, Jan. 5, week; Waehington, 12, week; Chicago, 10, week.

HENNY INVING: Chicago, 8, four weeks; Washington, Feb. 2, week; Philadelphia, 9, week; Boston, 16, two weeks; Erooklyn, March 2, week; N. Y. City, March 9, four weeks—close.

HER LAST HOPE Co.: Jersey City, Jan. 8, 9, 10.

HANLONS' FANTASMA Co.: Baltimore, Jan. 5, week; Pittsburg, 12, week; Chicago, 10, two weeks.

HOOP OF GOLD Co.: Louisville, Jan. 5, week; Indianapolis, 12, 13, 14.

apolis, 12, 13, 14.

HEEGE'S PECK'S BAD BOY Co.. Louisville, 5, two

HEBGR'S PECK'S BAD BOY CO.. Louisville, 5, two weeks.

HERNE'S HEARTS OF OAK: Olean, N.Y.,8; Bradford, Pa., 9, 10; Buffalo, 12, week; Cleveland, 19, week.

HER ATONEMENT CO.: Albany, 8, 9, 10; Boston, 12, week; Altoona, Pa., 22; Johnstown, 23.

IN THE RANKS CO.: Philadelphia, Jan. 5, week; Indianapolis, 12, 13-44; Dayton, O., 15, 16, 17; Louisville, 19, week; Chicago, 26, week; St. Paul, Feb. 2, week.

JANSH: Chicago, 5, week.

JANAUSCHEK: Jackson, Mich., 14; Kalamazoo, 15; Minneapolis, 19,

JOSEPH MURPHY: Burlington, Ia., 8; Davenport, 9; Elgin, Ill., 10; Chicago, 12, week; Ioliet, 19; Peoria, 20; Jacksonville, 21; Danville, 22; Terre Haute, Ind., 23, 24; Chicago, 26, week.

JOHN A. STEVENS: Troy, N. Y., 12, week; Brooklyn, 19, week.

JOHN S. MURPHY (Kerry Gow): Hillsdale, Mich. 8; Muncie, 9.

Muncie, 9.

JOHN T. RAYMOND: Petersburg, Va., 8; Columbia, S.
C. 12; Charleston, 13; Savannah, 14: Augusta. 15;

Macon, 16; Atlanta, 17; Rome, 19; Birmingham, Ala.,
20; Seima, 21; Montgomery, 22; Mobile, 23, 24; New

Orleans, 26, week.

J. K. EMMET; St. Louis, 12, week.

J. Z. LITTLE'S WORLD Cor Wheeling, W. Va., 7, 5; Newark, O., 9, 10; Zaneaville, 1s.

J. H. Krahar: Baltimore, g. two weeks; Pittsburg, s6, 1wo weeks; Louisville, Feb. a, wont.

Acquiss Kaugass (Dressas): N. Y. City, 5, two weeks; Brooklya, 19, week; N. Y. City, 26, week; John Murray: Chelses, Mass., 10, week; Holyoks, 19, week;

E CASTLETON: Winnineg, 23, week.
E GIRARD'S CO.: Ansonia. Ct., 9.
DALL DRAMATIC CO.: San Bernardino, Cal.,
week: San Diego, 22, week.
HE RHOADES: Jacksonville, Fla., 7, 8; August
12; Paiatha, 12, 13; Sanford, 24, 13; Orlando
Tampa, 19, 20; Cedar Keva, 21, 22; Gainesville
Stark, 26, 27; Lake City, 28; Jacksonville, 29

31. IRALPYS' SPECTACULAR Co.: New Orleans, Jan. 5.

ATALITYS' SPECTACULAR CO.: New Orleans, Jan. 5, six weeks.

KIRALITYS' EXCELSION: Boston, Dec., 29, three weeks.

KIRALITYS' SIEBA CO.: Cincinnati, 26, week.

LAWRENCE BARRETT: N. Y. Cky, Jan. 5, six weeks.

LAWRENCE BARRETT: N. Y. Cky, Jan. 5, six weeks.

LAGITS O' LONDON (Emstern): Lima, O., 2; Adrian, Mich., 9, 10; Elkharf, Ind., 12, 13; South Bend, 14, 15; Laporte, 16, 17; Chicago, 19, week.

LIGHTS O' LONDON (Western): Council Biffs. In; 7, 2, 0 Omaha, Neb., 9, 10; Leavenworth, Kan., 12, 13; Atchison. 14, 15; Topeka, 16, 17.

LIZIE MAY ULMER: Kanass City, 7, 8, 9, 10; Topeka, Kan., 12; Emboria, 13; Wichita, 14; Fort Scott, 15; Springfield, Mo., 16; Little Rock, Ark., 19; Hot Springs, 20; Texperkana, 21.

LIZIE EVANS: Ottawa, Kan., 8; Topeka, 0, 10; Manhattan, 12; Oberlin, 13; Juscion City, 14; Emporia, 15; Newton, 16; Wichita, 17; Wellington, 19; Harper, 20; Winfield 22; Fort Scott, 23, 24.

LOUIS ALDRICH (My Partner): Savannah, 8; Charleston, S. C., 9, 10; Norfolk, Va., 12; Lynchburg, 13; Paterson, N. J., 14, Jersey City, 15, 16, 17; Philadelphia, 19, week.

LOUISE SPINERSE: Janesville, Wis., 22, 23.

LOTTA: N. Y. City, 12, week.

LOUISE FORSTER CO.: Mechanicaville, N. Y., 8, 0, 10.

M. B. CURTIS: St. Louis, 5, week.

MAY BLOSSOM Co.: Milwankee, 12, 13, 14; Indianapoliis, 15, 16, 17; Chicago, 26, two weeks.

MILTON NOBLES: HOUSTON, Tex., 8, 9; New Orleans, 12, week.

MININE MADDERS: Saginaw, Mich., 7, 8; Port Huron,

MILTON NOBLES: Houston, Tex., 8, 9; New Orleans, 12, week.

MINNIE MADDERN: Saginaw, Mich., 7, 8; Port Huron, 9; Lansing, 10; Buffalo, 16, 17.

MAUDE GRANGER: Rochester. 8, 9, 10.

MONTE CRISTO CO. (Stetson's): Atlanta, Ga., 8, 9, 10.

MARGARET MATHER: Williamsburg, Jan. 5, week; Bridgeport, Ct., 12; Naugatuck, 13; Waterbury, 14; New Britain, 15: Middletown, 16; Meriden, 17; Springfield, Mass., 10; New Haven, Ct., 20; New London, 21; Newport, R. I., 23, Fall River, Mass., 24; Providence, 26, week.

MATTIE VICKERS: Selma, Ala., 8; Mobile, 9, 10; New Orleans, 12, week.

Orleans, 12, week.
AGGIR MITCHELL: Urbana, O., 8; Toledo, 9, 10; Sandusky, 12; Mansfield, 13; Columbus, 14. Zanesville, 15;
Wheeling, W. Va., 17; Pittsburg, 19, week; Washingwheeling w. Va., 17; Fittsburg, 10, week; washing-ton, 26; two weeks.
MICHEL STROGOFF Co.: Detroit, 8, 9, 10; Pittsburg, 19, week; Wilkesbarre, Pa., 26; Pittston, 31.
MUGGS' LANDING Co.: Louisville, 8, 9, 10; Greencastle, Ind., 12; Urbana, Ill., 13; Chambaign, 14; Mattoon, 15; Decatur, 16; Springfield, 17; Columbus, O., 19.
MESTAYER'S WE, US & Co.: N. Y. City, Dec. 29, three weeks.

weeks.

MAUDE ATKINSON Co.: Springfield, Mo., 8, 9, 10.

MOORE-HOLMES BURLESQUE Co.: N. Y. City, 5, to weeks. N. C. Goodwin: Buffalo, 8, 9, 10;

weeks.

NEIL BURGESS: Philadelphia, 5, week; Baltimore, 12, week; Washington, 10, week.

NICE AND WARM Co.: Washington 5, week; Cincinnati, 10, week.
NOBODY'S CLAIM Co.: Cleveland, 5, week; Detroit, 22, week; Chicago, 10, week.
ONLYA WOMAN'S HEART CO. (Newton Beers): Philadelphia. 12, week; Williamsburg, 19, week; Honesdale. Pa., 27; Archbold, 28; Scranton, 29; Norwich, N. Y., 21.

N. Y., 31. Only a Farmer's Daughter (Joseph Frank, manager) ONLY A FARMER'S DAUGHTER (Joseph Frank, managery; Grinnell, Ia., 8; Des Moines, 9, 10; Wintersex, 12; Indianola, 13; 'Chariton, 14; Creston, 15; Council Bluffs, 16, 17; Nebraska City, Neb., 19, 20; Savannah, Mo., 21; Leavenworth, Kas., 22; Sedalia, Mo., 23, 24; Carlyle, Ill., 36; Centralia, 27; Duquoin, 28; Carbondale, 29; Murphysboro, 30; Cairo, 31.

OLIVER BYRON: Rockford, Ill., 14; Denver, 26, week.
PRIVATE SECRETARY Co. (Leonard Grover, Jr.): Syracuse, 7.8

Cuse, 7, 8.
PAULINE MARKHAM: Worcester, Mass., 12, week; Chicago, 10.

PAVEMENTS OF PARIS Co.: Brooklyn, 5, week; Philadelphia, 12, week; Williamsburg, 19, week.

PRIVATE TUTOR Co. (Charles Frew): Philadelphia, 5,

Week.

POWER OF MONEY CO.: Johnstown, Pa., 8; Connellsville, 9; McKeesport, 10; Newcastle, 12; Youngstown,
O., 13; Wheeling, W. Va., 14, 15; E. Liverpool, O., 16;
Alliance, 17.

PROPLE'S THEATEE Co. (Charvat's): Norwich, Ct., 8
to 17; Westfield, Mass., 19, week.

PLANTER'S WIFE Co. (Edna Carey): Indianapolis, 8,
0, 10.

Q, 10.

ROSE EYTINGE: Los Angeles, Cal., 8, week.

REHAN'S 7-20-8 Co.: London, Ont., 8; Newark, N. J.,

12, 13, 14; Orange, 22.

RHEA: Washington, 12, week; Philadelphia, 19, week.

ROLAND REED: Memphis, Tenn., 8, 9, 10; Rome, Ga.,

12; Atlanta, 13, 14; Birmingham, Ala., 15; Pensacola, Fla., 16; Mobile, Ala., 17; New Orleans, 19,

week; Beaumont. Tex, 26; Galveston, 29, 26; Houston, 29, 30; Grenham., 31; Austin, Feb. 2, 3; Waco, 4:

Cleburne, 5; Ft. Worth, 6, 7; Dallas, 9, 10; Gainesville, 11.

ton, 20, 30; Brenham, 31; Austin, Feb. 2, 3; Waco, 4: Cleburne, 8; Ft. Worth, 6, 7; Dallas, 9, 10; Gainesville, 11.

RAG BABY CO.: St. Paul, 8, 9, 10; Minneapolis, 12, 13, 14; Rockford, Ill., 10.

ROBSON AFD CRANE: Baltimore, 5, week; Washington, 12, week; Norfolk, Va., 19, 20; Richmond, 21 to 24; Brooklyn, 26, week.

REDMUND-BARRY CO.: Newark, O., 8; Urbana, 9; Richmond, 10; Cincinvati, 12, week; Mt. Vernon, 22; Springfield, 31.

RICR'S SURPRISE PARTY: N. Y. City, 5, week, ROMANY RYE CO. A.: Pittsburg, 5, week; Cleveland, 12, week; Rochester, 19, 20, 21; Syracuse, 22, 23, 24.

ROMANY RYE CO. B: Lawrence, Kan., 7, 8; Sedalia, Mo., 9, 10; St. Louis, 12, week; Hannibal, Mo., 10, 20; Keokuk, Ia., 21, 22; Burlington, 23, 24; Peoria, Ill., 26, 27; Monnouth, 28.

RISTORI: Providence, 7, 8; Brooklyn, 12, week.

ROBERT MCWADE: Chattanooga, Tenn., 16.

SILVER KING CO. (F. C. Bangs): Hot Springs, 8, 9; Texarkana, 10; Paris, Tex., 12; Sherman, 13; Fort Worth, 14, 15; Austin, 16, 17; Dallas, 10, 20; Waco, 21; San Antonio, 23, 24; Houston, 26, 27, 28, Galveston, 29, 30, 31.

SILVER KING CO. (De Belleville): St. Louis, 5, week;

29, 30, 31.

SILVER KING Co. (De Belleville): St. Louis, 5, week;
Springfield, Ill., 12, 13.

SEVEN RAVENS Co.: Chicago, 5, week; Omaha, Neb.,

SEVEN RAVENS Co.: Chicago, 5, week; Omaha, Neb., 22, 23, 24.

STRATEGISTS Co. (Haverly's): Dallas, Tex., Jan. 7, 8, SALSBURY'S TROUBADOURS: York, Pa., 8; Reading, 9; Wilmington, Del., 10; Baltimore, 12, week; Philadelphia, 10, week; Jersey City, 26, 27, 28; Newark, 90, 30, 31; Brooklyn, Feb. 2, week; N. Y. City, 9, week, SHADOWS OF A GRAAT CITY Co.: Newark, 5, week, Williamsburg, 12, week; Boston, 19, week; Brooklyn, 26, week; Jersey City, Feb. 2, week.

STAPFORD-FOSTER Co. (Willis Ross, manager): Rockville, Ct., 2; New Haven, 9, 10; New Britain, 12; Middelcown, 13; Danbury, 14; Winsted, 15; Ansoni, 16; Stamford, 17; Millville, N. J., 19; Bridgeton, 20; Salem, 21; Trenten, 22; Pittston, Pa., 23; Scranton, 24.

Salem, 21; Treaten, 22; Pittston, Pa., 23; Scranton, 24.

Salem, 21; Treaten, 22; Pittston, Pa., 23; Scranton, 24.

Storm-Beaten Co. (Western): St. Louis, Jan. 5, week; Kansas City, 12, week; Topeka, 10, 20, 21; Leavenworth, 22, 23, 24; Atchison, 26, 27; St. Joe, 28 to 31.

Storm-Beaten Co. (Central): Scranton, Pa., 8, 9, 10, Williamsport, 12, 13; Penn Yann, 14; Canandaigua, N. Y., 15; Elmira, 16, 17; Olean, 19; Bradford, Pa., 20; Jamestown, N. V., 22.

Surrey Theatre Co.: Shannon, Vt., 8; Woodstock, 9, T. W. Keens: Binghamton, N. Y., 8; Syracuse, 9; Utica, 10; Boston, 12, week; Montreal, 10, week.

Thorne's Black Flag Co.: Toronto, 5, week.

Two Johns Co.: Des Moines, Ia., 8, 9; Ottumwa, 10; Keokuk, 13; Dubuque, 16.

Victor Durand Co. (Wallack's): Boston, 19, week.

Wages of Sin Co.: Williamsburg, 5, week; N. Y. City, 12, three weeks.

W. J. Scanlan: Cincinnati, 5, week; Chillicothe, O., 12, Springfield, 13.

Wallick's New Bandit King Co.: Utica, N. Y., 8; Rome, 9; Ilion, 10.

Walsh's Comedy Co.; Mexico, Mo., 8; Jefferson, 9; Louisville, 12, week.

Wallack's Laoy Clare Co.: N. Y. City, 5, week; Wallack's Laoy Clare Co.: N. Y. City, 5, week.

Brooklyn, 12, week; Philadelphia, 10, week.

Zanita (Tompkins and Hill's): Philadelphia, 5, week.

OPERA AND CONCERT COMPANIES.

OPERA AND CONCERT COMPANIES.

OPERA AND CONCERT COMPANIES.

ALICE OATES: Minneapolis, 12, week.
BOSTON IDEAL OPERA CO.: Madison, Wis., 10; Louisville, 12, week
BENNETT-MOULTON OPERA CO.: Lancaster, Pa., 5, week: Trenton, N. J., 12, week.
CARLETON'S ENGLISH OPERA CO.: Norfolk, Va., 8, 9, 10; Washington, 12, week; Baltimore, 19, week.
CORINNE MERRIEMARERS: Albany, N. Y., 5, week; Troy, 12, week, Rochester, 10, week; Syracuse, 26, week.
Dupp's Opera Co., N. Y. City, Dec. 22—indefinite season'

AMP-MORISHI CONCERTS: Troy, N. Y., S.

OPERA CO.: Pittsburg, Dec. 15, four weeks,
wood OPERA CO.: Richmond, Va., S., two week
istan Bang: Reckland, Me., 9; Bath, 9; Brus

Wisston: Portland, Ore.—indefinite season.
: Cincinnati, o, 10; Wheeling, W. Va., 13,
OFRA Co.: Washington, Dec. 22, four weeks.
oncerts: Columbia, Tenn., 8; Nashville, o;
ville, 10; Jackson, 12; Memphis, 13; Hot
s, Ark., 14; Little Rock, 15; Pine Bluff, 16;

THE ORPHRUS AND EURYDICE: Cleveland, 5, week.

ST. QUINTEN UPERA CO.: Montreal, 5, week.

THOMAS' ORCHESTRA: New Haven, Ct., 14.

THOMISSON'S OPERA CO.: Springfield, Ill., 10; St. Louis, 12, week; Cincinnati, 19, week.

WILBUR OPERA CO.: Louisville, 3, 0, 10; Indianapolis, 18, 13, 14; Ft. Wayne, 15, 16; Huntington, 19;

Wabash, Ind., 23.

MINSTREL COMPANIES.

RAUD'S: Independent Mo. 20.

BAIRD'S: Independence, Mo., o; Dubuque, Ia., 10.
BARLOW-WILSON: Philadelphia, s. week.
GORTON'S NEW ORLEANS: Frankfort, Ind., 5; Marioc, o;
Hartford, 10; Chicago, 12, week.
HYDE AND BEHMAN'S: Jersey City, 8, 9, 10; Williamsburg, Jan. 12,
HI HENRY'S: New Britain, Ct., 8; Newburyport, Mass.,

23.

JOHNSON-KERSANDS: Ashland, O., 8; Ironton, 9, Portsmouth, 20; Maysville, 22; Georgetown, 23; Cincinmouth, 10; Mayaville, 12; mati, 14, and 15; mati, 14, awvze's Georgia; Pittsburg, 5, week; Braddock, Pa., 12; Greenaburg, 13; Latrobe, 14; Tyrone, 15; Renovo, 18; Re

16.
Mills, Rick and Barton's: Ottawa, Ont., 5, week;
Toronto, 12, week; Montreal, 19, week.
T. P. W.: Rochester, 8, 9; Troy, 12; Holyoke, Mass.,
14; N. Y. City, week; Boston, 26, week; Philadelphia,
Feb. 2, week.

VARIETY COMPANIES. BAYLIES' BRIGHT LIGHTS: Baltimore, Jan. 5, week; Philadelphia, 19, week; N. Y. City, 19, two weeks; Newark, Feb. 0, week; Buffalo, 9, week; Chicago, 16, week.

Newark, Feb. s, week; Buffalo, 9, week; Chicago, 16, week.

BOSTON SPECIALTY CO.: Johnstown, Pa., 16, 27,

DAVENE-AUSTIN ALLIED ATTRACTIONS: Buffalo, 5, week; Providence, 13, week; N. Y. City, 96, week; Brooklyn, Feb. 2, week; N. Y. City, 9, week.

DICK GORMAN: Baltimore, 5, week.

GRAY-STEPHENS CO.: Columbus, O., 5, week; Rochester, N. Y., 12, week.

HOWARD ATHENAUM CO.: Columbus, O., 8, 9; Springfield, 10; Cincinnati, 13, week: Parkersburg, W. Va., 19; Cumberland, 20; Conneliaville, Pa., 21; Johnstown, 29; Harrisburg, 23; Reading, 24; Philadelphia, 26, week; Pittsburg, Feb. 2, week. Brooklyn, 9, week.

LDA SIDDONS' MASTODONS: Newark, 5; Brooklyn, 39, week.

KERNELL Co.: Baltimore, 13, week; Philadelphia, week.

LILY CLAY'S ADAMLESS EDEM: Springfield, Ill., 10;
Decatur, 12; Terre Haute, Ind., 12; Evansville, 14;
Louisville, 15; Frankfort, Ky., 12; Richmond, Ind.,
19; Springfield; O., so; Indianapolia, 21, 22; Richmond, Ind.,
21; Fort Wayne, 24; Chicago, 26, week.
LEAVITT'S STAR SPECIALTY CO.: Denver, 10, week.
LEAVITT'S ADAMLESS EDEM CO.: Holyoke, Mass., 3.
MONTAGUE'S DUDE: Wheeling, W. Va., 5, week; Chicago, 22, 22, 24, 24.

cago, is. week.

MURPHY AND MACK: N. Y. City, 5, week; New Haven,
iz, week; N. Y. City, 29, week; Brooklyn, 26, week;
N. Y. City, Feb. 2, week; Washington, 9, week; Philadelphia, 16, week; Baltimore, 23, week; Washington, adelphia, 10, week; Danish Orleans, 5, week; Mobile, Murray and Murray; New Orleans, 5, week; Mobile, Ala., 12; Montgomery, 13; Opelika, 14; Columbus, Ga., 15; Eufaula, Ala., 16; Americus, Ga., 17; New Rentz-Santley Co., Cleveland, 5, week. Pat Rooney's Co.; Flint, Mich., 13; Mt. Vernon

O., 31.

STANLEY'S FEMALE MASTODONS: Frankfort, Ky., 9;
Lexington, 10.

SILBON-ELLIOTT Co.: Pittsburg, 5, week, Jamestown,
N. Y., 14, 15; Buffalo, 19; week; Detroit, 26, week;
Cleveland, Feb. 2, week.

MISCELLANEOUS.

MISCELLANEOUS.

AUSTRALIAN NOVELTY CO.: Wheeling, 12, week.

ACME DIME CO.: Kalamazoo, Jar. 5, month.

BUFFALO BILL'S WILD WEST: New Orleans, 5, week.

FISH'S CREUS; Detroit, 10, week.

HOWORTH'S HIBERNICA: Rome, N. Y., 8.

KELLER AND CUMARD (Illusionists): Philadelphia, 5, two weeks.

PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADON:

Williamsport, Pa., Jan. 5, week; Scranton, 12, week; Elmira, 10, week; Syracuse, 26, week; Anburn, Feb. 2, week; Rome, 9, week; Utica, 16, week.

REYNOLOS: (Mezmerists): Lafayette, Ind., Jan. 5, week; Fort Wayne, 12, week; Dayton, O., 19, week; St. Paul, 26, two weeks.

Tony Denner's Humpty Dumpty: Cincinnati, Jan. 5, week; Johnstowd, Pa., 31.

TWAIN-CABLE READINGS: Janesville, Wis., 20.

DES MOINES, IOWA.

POSTER'S OPERA HOUSE. NEW HOUSE.

THE FASH:ONABLE THEATRE OF THE CITY Located on Walnut Street, on the GROUND FLOOR.

Will play none but first-class attractions.

Address WM. FOSTER, Manager,
Seating capacity, 1,300. Foster's Opera House.

FRANKFORT, IND.

NEW OPERA HOUSE.

Stage 33x64, gas, 18-foot scenery; all modern improvements; population 6,000. Four railroads. Managers of combinations desiring dates, address the management, who alone has the right to book attractions. Time rapidly filling.

THOS. J. SMITH,
Frankfort, Ind.

NEWPORT, R. I.

MRS. G. W. FIFE has elegant furnished rooms and apartments (in the fashionable business part of Newport, R. I.) to let with or without board, at moderate terms.

Theatrical and other companies visiting the city will find it to their interests to give her a call at 155 Thames Street, over Boston store.

UTICA, N. Y.
Headquarters for the Dramatic and Musical Profession. GEORGE W. GAMMEL. Established 1860.
Imported and Domestic Wines, Liquors and Cigars, GERMAN RESTAURANT.
Genesee Brewing Co.'s Celebrated Rochester Bohemian Lager a specialty. The most popular pleasure resort in the city, within one minute's walk from Opera House.
P. S. NEW YORK MIRROR always on file.

WATERBURY, CONN.
CITY HALL.
Seats, 1,300. Rental, including scenery and gas, \$50.
Population of town 25,000.
All communications addressed to
IRVING H. COE, Agent.

A DELAIDE ROSS (Mrs. T. W. Ford).
Starring through Great Britain: Lady Macbeth,
Portia, Julia, Emilia Bianca, Margaret Elmore, etc.
Address Era, London.

BOSTON COMEDY CO., H. Price Webber, manager. Tenth season. Organized May 24, 1874.
Permanent address, Augusta, Me, or 262 Washington street, Boston, Mass.

LITTLE KATIE PATTERSON.
As Vivian in An American Marriage.
Address care J. J. Spies, 12 Union Square. MR. HANS KREISSIG.

Musica! Director. MR S. W. LAUREYS.

Professor of the Art of Costuming. 781 Broadway, opposite Stewart's.

JENNIE FISHER.
As Euphemia Coppergall in We, Us & Co.
Fifth Avenue Theatre.



A. ROEMER & SON

ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND AMAT

No. 8 Union Square, New York.

MR. GUSTAVUS LEVICK.

Leading Business in Lynwood, Address Mizzon.

OTIS SKINNER. Doly's Theatre

New York.

Walter Reynolds. Nat Goodwin, en route,

Harry Pepper.

ORPHEUS,
Bijou Opera Company, Season 1884-85. Miss Kate M. Forsyth. LEADING BUSINESS.

Edward Kendall.

Permanent address, N. Y. Minnon. Miss Emma Howson.

PRIMA DONNA.

ds & Brown, or 6s Seventh Avenue
Brooklyn, N. Y. EMMA R. STEINER. Music orchestrated and adapted to Operas. Dornd Steiner's burlesque, The Sleeping Beauty.
Address 33 West ofth str

AMATEURS

For information which will save you expensive tuition and place within your reach a new and invaluable aid to acting, send two-cent stamp to .

IDEAL NOVELTY CO., Akres, O.

MME. IVAN C. MICHELS. natic Artist and Teacher of Elecution. Shahasper cialty. Permanent address, 330 East 14th street

FURNISHED ROOMS With or without Board. French cooking. Table Board MME. GEYER, 500 2-3 West night St., N.Y.

Is there Money in it?

To Meet the Crisis and Break Up the Dead-Lock in Theatricals

THE PUBLIC WANTS AN ENTIRE CHANGE IN ATTRACTION WHICH SHOULD BE A PERFECT NOVELTY. A Satirical Comic Operatic Burlesque.

UNLIKE ANYTHING NOW IN THE MARKET.

time.

POINTS.

1. An original plot, fresh, brisk and spicy.
2. Characters never seen before on the stage.
3. Scenery brilliant and taking to the eye.
4. Incidents abundant and rich in mirth.
5. Hits right and left without being scandal breaking any bones.
6. Music, strong, weird, catching and original.
7. In fact it turns a square corner in amusemen B. In two acts. Can be played anywhere, with 3 or less outlay as manager may choose.
9. The Burlesque is all arranged rendy for imm performance; music accored and orchestrated, tworking order, &c.

It is honestly believed that this unique attraction will open wide the doors, where it is presented, to all seekers of Fun, Amusement and Relief from Humdrum and Common-place Fudge. Address "PROPRIETOR."

Office of NEW YORK MIRROR, 18 Union Square, New York City.

[Copyright entered.]

TEMPLETON. FAY PRIMA DONNA CONTRALTO Greatest success in Comic Opera.

THE SUNDAY EDITION OF STAR THE

CONTAINS THE LATEST THEATRICAL NEWS AND GOSSIP ABOUT PLAYS, PLAYERS, PLAYWRIGHTS AND PLAY-MANAGERS.

Best Stories, Sketches, Poems, Local and Telegraphic Intelligence, and "The Man About Town."

READ IT! READ IT! FOR SALE EVERYWHERE-PRICE 3 CENTS

COPYING. MRS. RICHARDSON.

THEATRICAL COPYIST AND TYPE-WRITER 24 WEST 9TH STREET, N. Y. SEASON 1884-85.

RICHARDSON & FOUS. THEATRICAL

Printers and Engravers. 112 FOURTH AVE.

Near 1sth Street, Most Complete Show Printing House in the World.

NONE BUT THE BEST ARTISTS EN. GAGED. FIRST-CLASS WORK ONLY. Orders solicited. Estimates cheerfully given. All riders promptly executed with neatness and dispatch.

Address GEORGE PATTERSON,

Sole Executor, Etc.

TOMMY RYAN'S
THEATR!CAL CHOP HOUSE. A POPULAR PROFESSIONAL RESORT.

ODIESK '85 TOUR

For terms and time apply to FRED, STINSON, Executive Ma 6 West agth Street, New York





SORMAN & LANDIS SCENIC STUDIO, 277 AND 279 S. CLA STREET, CHICAGO, TLL

Largest in the United State

Scenery for Opera Houses

A. I. COLE &



MME, P. A. SMITH

Dress-Making in all its Branch

Particular attention given to the 117 WEST SOW STREET, NEW YOU 324 FIFTH AVE.

Between and and 33d Streets, New York. MICHAEL

34 FIFTH AVENUE.

H. J. EAVES. COSTUMER.

63 EAST 19TH STREET, NEW YORK Is making up costumes to hire or for sale at remarkably low praces. Full sets of dresses for all the latest operas.

Amateur Theatrical and Opera Associations farmished in every detail.

SPECIAL NOTICE.—After Dec. r will make up ladies' stage, street and tailor-made dresses. Ladies' own materials made up.

DIAMONDS

A SPECIALTY. Fine Watches, Rich Jewelry. BENEDICT BROTHERS,

ONLY STORE, 171 BROADWAY. Corner Cortlandt Street, N. Y.

LADIES! PILLA-MOJAY Kings
root and branch, in a ministed, without pain, discoloration or minry. Gended particular, Seen,
villoot a recurry of a ministed, without pain, disvilloot a recurry of a ministed, without pain, disvilloot a recurry of a ministed, without pain, disvilloot a recurry of a ministed particular, disvilloot a ministed particular, disvilloot a minist

THE RESORT OF THE PROFESSION EUGENE BREHM The choicest refreshments always on a

"THE CRITERIO No. 2 Union Square, corses No. 2 Union Square, c he Degenerated Theatre. DEAL REVIEW WITH A REMEDIAL SUG-GESTION.

the last ten years, the Theatre in obviously retrograded. While al During the last ten years, the Theatre in merica has obviously retrograded. While all the arts have grown and flourished, the heatre, with all its accessories, viz: the drastist, the actor, the director, has retreated from the promises that America, with its enterprise, its extending culture and general art mprovement had created for it, and had even egun to develop.

It is my purpose to demonstrate this fact, and with the enthusiasm of a votary at the begins of Theories—with the earnestness of a

of Thespis—with the earnestness of a ful student of the art he venerates sst a practical way out of it which, granted ss, must prove of infinite value to the tre, to the actor and his art, and make it, Theatre, to the actor and his art, and make it, as it should be, a powerful and invaluable in-

Something should be done to assist the theatric art, or rather stay its degeneracy.

Not many years since, there was established in every city of our country a regular theatre, sometimes more than one, conducted upon a system that promised much for the actor. He enjoyed the benefits of a school (the only one we have yet had), that of experience—his income was small but sufficient—the reckless and otentime bad taste of the present extravagance in dressing for the stage being unthought of, and he was afforded every opportunity to develop the talent nature had endowed him with. Necessarily he began at the bottom of the ladder, arily he began at the bottom of the ladder, Necessarily he began at the bottom of the ladder, passed through his noviciate, and with the frequent change of play, became not only familiar with the standard drama, but rapidly changing from tragedy to farce, from melodrama to comedy, cultivated his memory and the ability to assume different roles with equal strength.

Given ambition, he saw no stop to it, could look into the future with confidence and courage and feel that with conscientiousness and a

and feel that with conscientiousness and a for his art, allied to the desire to succed, love for his art, allied to the desire to succed, he must do so. His early training forced upon him benefits that to day there is no way to acquire, to dress, make up, and generally conduct himself. He played for the most part old men or characters strongly marked. This seemingly the most difficult was in reality the least arduous, for it matters not what one posacquired, one must learn to walk, to stand, to move, to gesticulate, and, above all, not to do so, for the natural tendency of the mexperienced actor is to saw the air with meaningless gestures. The assumption of age thus concealed the natural awkwardness of inexperience, while the effort to be different from himself while the effort to be different from himself caused him to lose much of his timidity. Necessity often compelled the manager to push the young beginner, and he gradually acquired confidence, and later, ease. The preparation for the next play engrossed his time and attention; he thought out the character to be played according to his intelligence and lived in a coroting to his intelligence and lived in a constant state of longing, ambitious desire to make a success. The length of his season was about ten months, and that over, he sought rest for the short period that intervened between them and the beginning of his new engage-ment, which he speedily made. So he lived from beason to season, always improving, always advancing, for not only did he improve his line of business in the theatre with every new theatrical year, but as he became more experienced and better known he was enabled to find em-

and better known he was enabled to find employment in a more important theatre, in a city of greater consequence. He was always nearing the theatrical Mecca—New York.

This was his condition up to the season of 1878-1879, when his ambitious hopes for the future were shocked by growing indications of a change that threatened to seriously disrupt his artistic hopes; and while appreciating the fact that the advent of the so-called combination waster must necessarily enhance his imn system must necessarily enhance his im-diate commercial value (for the threatened of the actors through experience), he foresaw that in the end he must lose. Of course, he s obliged to accept the situation, and there seen obliged to do one or two things, either to lay one part generally in a play of the lurid escription that has found so much favor dur-og the past few years—or to sacrifice a regu-ar stated good salary, to remain in the metrocolls, waiting for the accident that occasionally ompels the present director of the theatre to resent a new play, and so find his services aluable.

This somewhat precarious and altogether mastisfactory condition is the existing one, and marks the point to which the actor as the rist has deteriorated and the young beginner as deteriorated and the young beginner absolutely without the means of acquir-wledge or experience. Everything, as orld is, of course, governed or at least inwith the retrogression of the actor is joined that of manager (though not so blamelessly), the dramatist and the critic. I shall endeavor to show each in turn. To-day mediocrity reases for eminence; retrospective reflection reates only wonder, not only that a few short ears could bring about such radical changes, wars could oring about such radical changes, out that the theatre, manager and critic should uccept as satisfactory, even artistic, what not nany years since they would have rejected as altogether unworthy in the drama as in its ar-

In the early history of the drama in America, as elsewhere, the manager of the theatre attained his position through the same legitimate sources that characterized the growth of the life of an actor. His claims were based pon first, a sympathy with and appreciation for dramatic art, which, seasoned with knowledge and experience, fitted him for his position; while always keeping in mind the commercial tide of the theatres, he never forgot that the responsibility of his position made it necessary for him to remember what he owed to the public that supported him, and to the artist who was aiding him through his conscientiousness and ambition as he sought to mount the long and experience, fitted him for his position ambition as he sought to mount the long der of fame—oftentimes he was himself an or, and so there existed something approxi-These things seemed necessary to nate success. Scattered through the y were a few managers who found pleased a well as profit in assisting the developed the talent they found. Engagements angely sought at these theatres by the laspirant, and I can easily recail the aought at these theatres by the trant, and I can easily recall the such an engagement assumed, mong these artistic managers were, of Cleveland, and J. H. Chicago, to whom many of our esentative artists owe much; and like most of the legitimate tred their apprenticeships to address many years of faithful public, drifted naturally into

conduct of their theatres themselves; actors of rare merit, they imparted to the members of their company the benefit of their years of ex-perience, and often acted with them. These men, while shining examples, were but re-presentatives of the class!

The sudden advent of the speculator created grave fears among legitimate managers, which have been more than realized.

The speculator who reigns managerially today is a shrewd, smart man of business, who makes it his boast that the theatre he manages is conducted upon the exact principles that characterize the conduct of the dry-goods shop which he sometimes "manages" in addition to the more profitable and "exciting" calling the dramatic expert, which he thinks and often

In most instances he is an illiterate man, possessed of little or no taste, whose knowl-edge of dramatic art is confined to an underedge of dramatic art is confined to an under-standing of the ordinary rules of business and an appreciation of the power of money. With the latter commodity, possessing absolutely no creative power, he looks for profit in the pur-chase of foreign plays, which he secures at a fabulous price after their successful production abroad. These he places upon the market, and in the event of a failure to find another speculator venturesome enough to pay him a large bonus for them, he engages a company—some-times several—which he sends in every direction until the mine is exhausted; when possible he is a monopolist and controls all the theatres he can secure in every city. His knowledge of acting is confined strictly to what he has seen, and he engages actors according to his idea of their natural fitness to the character he requires them for, as : if he sees Mr. Smith in a play in which he assumes a Yorkshire dia-lect and he does it well, Mr. Smith is thenceforward his ideal of a Yorkshireman and he will have no other; but in any other part Mr. Smith would be altogether out of the question, so he must wait until chance and his good fortune make it convenient for the distinguished author to create another Yorkshireman and so place him in an engagement. To the speculative manager Mr. Smith is no longer an artist capable of playing any character naturally written, but a specialist who must be fitted. When Mr. Smith, through the accident that will happen, is seen as an exotic swell in a parlor comedy, the manager's surprise is keener than the auditors' and Mr. Smith is a fop thenceforward or until the charitable accident that places him in another light.

The alleged manager seeks to create nothing. Should a rival seek the services of Mr. Justout-bid by another. To him there is no dis-tinction between the severe strain of an arduous role upon the highly strung nerves of the artistic temperament, and so much time spent upon paving the streets; he has been heard to say as much to the artist with whom he is lways on the defensive, except in the case of Mr. Justover, whose services are in great de-

It would be really difficult to find more than

one theatre to day in our great metropolis, with perhaps this single exception; the others are so but in name; practically they are shops, their managers shop keepers, or fogies, who in lieu of intelligence or originality, loudly lament the decay of the theatre and tearfully refer to the good old palmy days of the drama. Invention is an utter stranger to him; he re jects actors, plays and suggestions of improve ment equally as folly, and when his rival through the accident of chance or money, makes a success through a change of policy, he recklessly emulates his example and sometimes When he fails he tells you that the drama is going to pieces and that to day New York is the worst theatrical city in the world, when in point of fact it is perhaps the best. I assert that the public to-day never fails to suppacked houses that attend every meritorious performance serve as a proof of my assertion. He claims that he can not create or control public taste, and that he gives the public what This is true to an extent, and yet not so, for when the paying public show by their absence from the theatre that they have no taste for his dramatic dish, his lack of appreciation of the fact tha: he is a power, the director of the institution that antidotes almost every other; that the theatre represents the religion of centuries and so should be something more than a shop for exhibition of meri-torious plays, leaving him where he places A new department has been created in the theatre of to-day-the literary bureau requirements of the managers-personal ketches, anecdotes, and in fact everything the literary man (usually a back-biter out of employment or a youthful lawyer without a can make readable, are concocted and sent with a request for publication to the news-paper critic, who, sometimes through carelessess, sometimes through a desire to be oblig ing, and more often through a necessity to fill up space, publishes them. Th's, though a di-rect evil, is necessarily valuable to the dramatic pkeeper, who frequently uses this privilege to injure and unmake, if possible, the play or

The metropolis of every country, naturally the fountain-head of art and commerce, and to-day the theatres of your metropolis, with be employed actually as mills for finding out dramatic successes. The manager makes little dramatic successes. or no money, is satisfied not to, for his experience brings to him the absolute knowledge that if he can force a dramatic attraction to run sufficiently long, expend a large sum for gorgeous scenery, magnificent painting and the loss consequent upon bad business, he must reap his reward when the play is "placed upon he road," advertised as a grand success and 'boomed;" and so the metropolitan manager ccepts no play to day that he cannot buy outright or control upon the payment of a royalty. He gives no opportunity to the native dramatist, unless, as in the case of an American dramatist who, in the past few years, has through sheer energy and good judgment, allied to so ability, forced himself into prominence and success, through the personal production and management of his own plays. Having made his success, he is largely sought, and can now obtain fabulous prices for any play from the very managers who again and again rejected the very works he has himself taught him the value of. This is of course an exceptional instance, as the dramatic poet is rarely the pos-sessor of business tact and acumen. With the dvent of the reform in the conduct of the dramatic art, and it is in the air, the speculator who will find his occupation gone will fall from the dizzy height he has attained to reflect upon his brilliant career, and either accept a position his experience will have fitted him for under the coming artistic dramatic director,

or seek out his dry goods connections and find

imself where he properly belongs.

The playwright almost as blamelessly stands to-day on a par in artistic decadency with the actor—cause and effect. He, too, finds himself confronted with an almost impossible barrier—he cannot give vent to his genius must write for money and money only—he has no alternative. If yielding to his poetic ambition, he writes carefully and well-succeeds in creating an historic, classic, or poetic pic-ture—the question is naturally forced upon him-what shall I do with it? And the reply is quickly forced upon him, after the vain effort to secure its acceptance—place it carefully away, and wait for the good time that must come; at the period in the immediate history of the drama in America that the star of the actor as the artist began to set, the native lasting fame—he had begun to acquire. He wrote with the confident knowledge that he had a reputation to make, and if he did not outlive his ambition, he must succeed in time and he was always growing.

He readily found a hearing for his work and was not compelled to ask himself, as he is indeed to-day, "If my play is good, if it appeals to the intellect, if the characters possess strength, require ability and experience in their portrayal, who will accept it? Where will I find artists capable of giving life and ex-pression to the skeleton furnished them?" These at hand, or at least the perhaps undeveloped yet plastic material could mould. His muse controlled him, and he was not forced to reverse his most desirable order of things—as he is to day-when he cannot live to write, for he must write to live. There are few or no stock companies to write for, so must he write for a to whom everything, from consistency and the dramatic to his supporting company, must be made subservient—should the require ments of the scene make it necessary for the author to make the comedian or the villain prominent-the star informs the patient, suffering author, that it will not, or he must not cut it yet or tone it down—must keep him al-ways the central figure. He does this, and when his architectural skill is sufficient to cause him to fit the peculiarities of the star, his income is fairly good; but as the artist is only the actor, the artistic manager but the janitor, so is the dramatist but the joiner of plays, the stellar architect. His is not even stimulated through competitive ambition, for there is nothing to attract men of thought and culture to dramatic writing. Occasionally ambition has tempted from the bench, the bar, or some satisfying literary pursuit, brains and culture, only to disappoint their possessors after a brief experience.

The effect of all this communicates itself naturally to the dramatic critic, who, also, from an artistic standpoint, is such in name only. The degeneration of the quality of the work to be criticised has brought it down to the level of the reporter, and if we except the few able men, whose pronounced talents and newspapers that employ them—the average dramatic critic is the member of the reportorial staff most available-often an unfledged, callow youth, whose experience is as limited as

Not long since-an author whose reputation is made and who speaks freely of the follies and absurdities he himself was guilty of when employed as a lad of seventeen, as a reporter on a newspaper-told me he was sent one day to criticise a new building—a most magnificent structure. Well, he wrote three columns of abuse of the architect, who had gained a prominent position through years of toil and to whom the building in question was the crowning work of his life. After the publication of article, the architect called on him and displayed to him convincingly the writer's ig-norance—which he acknowledged. The author in question spoke feelingly of this episode —for he had himself, in the years just passed, found himself the target for just the same sort of ignorance and abuse. Even the few remaining skillful critics are looked upon by the theatre managers and the actors as something like ogres-for unless they forget everything they ever knew, through some mental prestigitation they find little to praise. However, this is an evil that with a better condition of affairs will remedy itself.

The history of the drama in France, which has resisted successfully every degrading innovation, which has stood impervious to war—to political strite—to change in the very form of overnment, can excite only admiration, and offers a shining example of the possibilities of the future of the drama in America. The pride of the theatre in France is national—the theatre itself is so. It is fostered, petted, protected, since the founding, more than two hundred years ago, of the Comedie Français, liere, himself an actor as well as a dramatist. The theatre has always held its place; has of fered a premium to the artist who attained through his ambitious labor, the distinguished honor of becoming a societaire. They love traditions of the theatre and retain them; they offer every possible inducement to genius and ability, and the love and pride which characterizes their entire history is something to be honestly admired, and, so far, as possible, emu-lated. They say, at least by their conduct, "We are the greatest artists, the greatest dram-atists the world has produced," and justify it by the results they show, and everything you see in Paris-the plays, the actors-all, everything is French. Of course the theatre is subsidized, but the remedy for our present deplor-able condition will, I think, answer those who

bility in a form of government like ours.

I assert that we have in America more real dramatic ability than any other country is sessed of: but in its crudest form. We have. perhaps, less cultivation than any other country, and at present artistically the interiors of

France, Italy, Germany and England. This should not be, and there is no necessity for it. America is a great country; its growth and improvement create throughout the world—we have perhaps more real wealth than can be found elsewhere, and the history of the years just past show undeniably our rapid advancement in general art matters-and it remains but for one of the public spirited citizens of our great metropo lis to do something for the dramatic art, which must be assisted, to leave nothing forgotten, nothing neglected in our advancement. We will take, Mr. Jay Gould as an example. He is, I learn, a scholarly gentleman of extreme taste to-day two million dollars for the advancement of the drama he would not only become the apostle of dramatic art improvement in America, but would build himself a monument that would live as long as the world existed; and considerably improved upon and elaborated it.

it is more than probable that his money would be directly returned to him during his life; or if Mr. Gould, whose name I have used as an example, would not see enough in the example to attract him, if a number of public spirited men (and we have them) would together subscribe. Two million dollars, not as did a syndicate not long since, a million and a half or more toward the erection of a new opera house, the principal motive of which was spite or avenge to another clique—then paying with characteristic American liberality for the privilege of seeing opera a few times in the accession. few times in the season—but to found a per-petuate, what would be through its conduct an academic theatre, they would not only do much for the drama, but in end would find they had made a good investment; for exam-ple, one million dollars to build an artistic temple of dramatic art, and the other million invested for its support. I heard something not long since of a suggested project, which i was argued would bring about the desired re-form. It is altogether Utopean—is the creation of a worthy gentleman-a most excellent man of business, and as it possesses desirable novelty, would doubtless prove successful financially, and cripple, if not absolutely de-stroy, the chances of reform in the near future. atre managed by a speculator in the interests of the actors, who were to be the owners, comprised of the best known stars headed by Edwin Booth. This would be altogether impracticable, moreover the speculator cannot-must not, have any part in the artistic theatre of the future. The different depart. ments must be filled by men whose training and whose artistic instincts, experience and ability, whose absolute love for the art must prove them worthy of the trust, the honor.

The institution could be founded upon principles that would live; its laws could be made to rule it for another generation, when, having created its object, become the Theatre Fran cais of America, established a standard, made the drama and its interpreters, the time fixed for its perfection changed at the inception reached, it would stand forever-the goal of the artist, the pride of America and its most powerful, most penetrating instructor.

The institution is possible, practical, and must prove profitable even from a purely com-

The same result can be obtained through a more modest scheme, that would in course of time serve to produce the same result. A small, artistic theatre, controlled in the interest of its projectors, who would receive an ample dividend from its revenue by a class of men whose sympathy with the dramatic art would render them fit to guide its course, according to the laws prepared For it should be a government constituted upon a system that should pervade the conduct of a model government institution, where the public could witness at frequent stated intervals a new production, with one night of each week devoted to the classic drama, and where the evils that attend the theatre of to-day would be conspicuously absent even to the speculators.

The details of organization require more pace than the limits of this article permit, but certain it is that reform is in the air; it is desirable, necessary, and from every point of view practicable, and should extract the substantial support of our citizens.

HENRY LEE.

Professional Doings.



-George S. Knight and his charming wife, Sophie Worrell, are playing in Over the Garden Wall at Tony Pastor's Theatre, which has lately become a home of farce-comedy. Knight is probably one of our best dialect comedians. His portrait heads this column.

-There have been four changes in the leading lady of In the Ranks during the past three

-Pauline Markham played at a dime museum in New Haven one day last week to 2,700 -The Gilbert and Sullivan operas have

been put in rehearsal by all the McCaull companies.

-Thomas Maguire, James Barton Key and Horace McVicker are to have a benefit shortly. -George Augustus Sala, the English jour-

nalist and lecturer, arrived from England yesterday. -Impulse has been cast to follow Victor Durand, and the rehearsals will begin on Mon-

-Edward Sothern is revising some of his father's plays. He will visit England only in

-The Little Church Around the Corner was well filled on Christmas and New Year's by professionals.

-Mestayer's company will remain at the Fifth Avenue Theatre, it is announced, until

-Dion Boucicault recently booked time at the People's and Grand Opera House for the present season.

-General Barton is confined to his rooms in the Gilsey House. His health of late has -Damrosch's German Opera company will only play in such cities as they are guaranteed

a subscription. -On Friday night Amelia Somerville suffered so badly from an ulcerated throat that Mollie Fuller played the Mountain Maid.
Since Miss Somerville created the part she has

-Several topical songs, including "The Dotlet on the i," have just been published Edward Aronson.

—The Madison Square management have purchased Saints and Sinners from French and Son for America.

-Raymond Holmes still suffers from his broken arm. The damage was more serious than at first thought.

-The duet from Falka, sung by Arthur Wil-kinson and Hattie Richardson, is a feature in the performance of Dreams,

-D. G. Longworth leaves the Private Tutor company on Saturday night, and his place will be taken by Doré Davidson. —Emma Carson's appearance in the cast of Adonis has proved an additional drawing-card.

Her singing is much improved. -Plutus, the new comic opera upon which

Lecocq is now engaged, has been purchased by a New York manager for America. -Harriet Jay did not intend appearing in Lady Clare as the Boy, but she was induced to do so by several society ladies.

-Edwards and Polk's Nice and Warm company opened at Washington on Monday. Several changes have been made in the cast. -Eric Bayley avers that he has been en-

gaged by Lester Wallack for his company. Bayley's father left for England last week. -Rowland Buckstone will play the Italian's

part in Victor Durand on the road, and will not remain in McKee Kankin's company. -The Philadelphia press accord great praise to Charles Frew for his acting as the Tutor in

-Cyril Maude sails by the City of Chester on Tuesday, not intending to return. Severe other English actors threaten to do likewise.

Elliot Dawn's version of Der Bibliothekar.

-D. A. Banta returned to his duties as Securday. He had been having a brief holiday.

-Marie Hunter returned from New Orleans last week. She states that the Laurent Comic Opera company had a rather hard time there. -Nelson Decker leaves for England on Saturday. He says he is certain to go this time; having closed the business which detained

-Part of the new block of buildings which has been erected on the site of the old Windsor Theatre, in the Bowery, is used as a skating-

-Ezra Kendall has signed with W. A. Mestayer for three years. He was once a reporter upon a city paper. He went on the stage in 1882.

-Daniel Frohman, David Belasco and several other gentlemen gave the child actors of New York an entertainment and festival last

—De Loss King and Marvin Griffiths are having a comedy called Triplets written to suit them, and they propose to produce early.

-Arthur Moulton and his wife, Rose M. Stewart, have joined the Hoop of Gold company, the former playing his original part of Scotty.

-E. E. Rice has contracted for the Comedy Theatre for two weeks, with the option, if A Bottle of Ink is successful, of an indefinite season.

—W. H. Daly, the well-known stage manager, has been engaged by John A. McCaull for the Casino. He will have the direction of the stage, -Alfred Klein was taken ill at the Casino

last Tuesday, and Harry Standish was hastily engaged to play his part for the remainder of -F. C. Mosely makes a good successor to Otis Skinner as leading juvenile of the Barrett company. He bears great resemblance to his

-Tony Pastor has succumbed to the public desire in regard to prices. The best reserved seat in his cosy little house can now be had

-Two hundred men of the Seventh Regiment purchased seats for Harrigan and Hart's first performance at the New Park Theatre on

-A large frame of thirty-two full-sized photographs of the members of the Union Square Theatre is on view at the theatre, and is attracting attention.

-A son of Captain Alfred Thompson is a member of Dion Boucicault's company. professional name is Ivan Ivey, and he is said to be rather talented.

-The services of a well-known leading man, who would not accept less than \$275 about three months since, can now be had, it is stated, at \$150 a week.

-Joseph W. Harris is playing one of the leading roles in Fantasma, and is said to be an improvement on the Italian pantomimist who

-Smith, Waldron, Cronin and Martin, the Big Four, leave shortly for Australia, to play an engagement in the colonies under management of J. C. Williamson.

-Florence Gerard claims an interest in Impulse, as she assisted the author, H. C. Stephenson, in writing it in London, and directed the rehearsals there.

-The Casino management have prepared a beautiful souvenir for distribution among those who attend the last two performances of Prince Methusalem on Saturday.

-Edwin Brown is arranging to take his play, Good as Gold, on the road with a competent company. It had great success at the National Theatre last week.

-Fred Lennox was offered the part of Tancred in Falka, but having only four days' notice, and it being the longest part in the piece, he thought it better to decline.

Proprietor and Manager......JOHN STETSON.
Evenings at 8, Saturday Matinee at 2.
WE, US & CO.

One huge laugh from beginning to end. NIBLO'S GARDEN.

Poole & Gilmine - Proprietors and Managers Reserved Seats (Orchestra Circle and Balcony), 50 cents.

> THIS WEEK ONLY. The famous Wallack's Theatre success, LADY CLARE. Beautiful Costumes and Appointments.

WEDNESDAY AND SATURDAY MATINEE

Next week-HARRISON AND GOURLAY in SKIPPED BY THE LIGHT OF THE MOON.

Helene Dauvray.

Theatre des Folies Dramatiques ADMINISTRATION.

Paris, October 26, 1884.

MADEMOISELLE:

Before your departure from Paris, and since your health forces you to interrupt your representations (which I regret exceedingly), permit me to personally congratulate you on the success which you have obtained in Paris at my theatre, success all the more pronounced as the Parisian press has rendered justice to your talent as a comedienne and "fine diseuse."

I am equally the interpreter of the author, Monsieur Paul Ferrier, who has already thanked you himself, and who was so delighted to see reflected in you the faithful image of the important role which he confided to you.

Be equally convinced, that in leaving us you carry away with you the esteem of all who have known you.

Be assured, as I have already told you, that I will always be happy and more than willing to receive you again in my theatre, if you should so desire.

Accept, Mademoiselle, my respectful salutations.

[Signed]

LOUIS GAUTIER, Directeur du Theatre des Fblies Dramatique.

STAR THEATRE. Broadway and 13th Street

EVERY EVENING AND SATURDAY MATINEE.

MR. LAWRENCE BARRETT

in a grand revival of Hon. George H. Boker's Tragedy,

FRANCESCA DA RIMINI.

DALY'S THEATRE.

Broadway and 30th street.
Under the management of Mr. AUGUSTIN DALY.
Orchestra, \$1.50; Dress Circle, \$1; Second Balcony, 50c
Every evening at \$1:5. Matinees begin at a.

31st to 50th time of
Mr. Daly's New Comedy,
LOVE ON CRUTCHES.
"A masterpiece of ingenuity."—Herald.
"The most charming and enjoyable play now before
the New York public."—Tibune.
Miss Ada Rehan, Mrs. Gilbert, Miss Edith Kingdon,
Mr. John Drew, James Lewis, Otis Skinner, Wm. Gilbert, Etc.

MATINEES WEDNESDAY AND SATURDAY.

Thursday next, Jan. 8, a special and unique matinee in aid of the Actors' Fund. For this occasion only, Wallack's Theatre Company, the Union Square Theatre Company, the Madison Square Theatre Company and Mr. Daly's Company will appear. *g*Sale of seats now in progress at the Box-office of Daly's Theatre.

MADISON SQUARE THEATRE.
MR. M. H. MALLORY, Proprietor and Manager.

A NEW FARCICAL COMEDY. TONY PASTOR'S THEATRE, Fourteenth Street,

next to Academy of Music.

COMEDY WEEK.

MR. AND MRS. GEORGE S. KNIGHT

WITH THEIR OWN COMEDY COMPANY,
in a musical comic complication entitled

OVER THE GARDEN WALL,

in four sections and a gate.

FOR LAUGHING PURPOSES ONLY.

MATINEES TUESDAY AND FRIDAY.

Sunday, Jan. 11—HISTORIC PARIS.

STAGE.

The NEW LYCEUM THEATRE will be furnished with many of Mr. Mackaye's latest inventions and opened on or about Jan. 15, 1885, with a new play by STEELE MACKAYE, author of Hazel Kirke, Rose Michel, Won at Last, etc.

WALTHAM, MAS3.

WALTHAM OPERA HOUSE. (Music Hall.)
The only theatre in the city. Seating capacity, 1,037.
Opera chairs. Stage, 3030; 13 sets scenery. Ten miles
from Boston via Fitchburg R. R. Will share with firstclass attractions only. Have a few OPEN DATES. Address at once.

WM. D. BRADSTREET,
Manager, 282 Washington St., Boston. Mass.

FREDERIC SACKETT.

JUVENILE OR HEAVY.

Frederick Mann.

RE-ENGAGED SEASON 1884-85 WITH

Hanlon's Voyage en Sulsse Company

Joe Carpenter.

CARPENTER'S OPERATIC MINSTRELS.

Season 1884-85.

With Her Atonement.

Season 1884-85.

Magnificently produced, with new scenery and chorus of Madrigals; a full corps of auxiliaries. New and elaborate costumes, historically correct, carefully selected acd efficient cast. Prices, \$1.50, \$1 and 50 cents.

To MLLE. HELENE DAUVRAY,

Artiste au Theatre des Folies Dramatique.

Permanent American address, care New York MIRROR.

KOSTER & BIAL'S, 23D ST. AND 6TH AV.
Admission 25c. Private Boxes.
Under the management of Mr. JESSE WILLIAMS. Matinees Wednesday and Saturday

Production of Leon and Cushman's Burlesques, VASSAR GIRLS AND VIC'S COACHMAN, Next week—A sensation entirely new to the stage, THE SONS OF THE SOUDAN, THE BEDOUIN ARABS.

BIJOU OPERA HOUSE, Broadway near 30th st.
Messrs, Miles & Barton, Lessees and Managers. Matinee Saturday at 2

Continued success of RICE'S BIG BURLESOUE COMPANY

and Mr.

HENRY E. DIXEY, Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled

ADONIS.

Grand Chorus and Orchestra.

Prices, \$1.50, \$1 and 50 cents. HARRIGAN AND HART at the NEW PARK THEATRE, every evening at 8 o'clock.

Mr. Edward Harrigan's new comedy, McALLISTER'S LEGACY. Matinees Tuesdays and Fridays.

Rudolph Aronson, ADMISSION 50 CENTS. Reserved seats, 50c. and \$1 extra. Boxes, \$8, \$10, \$18, Magnificent reproduction of Johann Strauss' sparkling

PRINCE METHUSALEM. McCAULL COMIC OPERA COMPANY. CHORUS OF 50. INCREASED ORCHESTRA. FULL MILITARY BAND. Beautiful Costumes, Scenery, Appointments, Etc. Next Sunday evening, Grand Popular Concert.

[JNION SQUARE THEATRE. SHOOK & COLLIER. - - - Proprietors

EVENING AT 8. SATURDAY MATINEE AT 2.

The Screaming Farce-Comedy, in three acts, WIVES TO 1 HUSBAND. Adapted by Colonel Milken from the French of M. Trenct-Daucourt.

This comedy was produced in Paris on January 11, 1884, and is still being played to crowded houses. Presented at the Union Square Theatre, with a cast including every member of the great company.

Seats secured two weeks in advance.

WALLACK'S THEATRE.
Broadway and 30th St.

Sole Proprietor and Manager, LESTER WALLACK.

GREAT SUCCESS.

A NEW AND ORIGINAL DRAMA by Henry Guy Carleton, Esq., entitled VICTOR DURAND.

EVERY EVENING AT 8:30, SAT. MATINEE AT 2.

GRAND OPERA HOUSE. Lessee and Manager - -MR. HENRY E. ABBEY

RESERVED SEATS, 50C. GALLERY, 25C.

This week only. Every Evening and Wednesday and Saturday Matinees
JACQUES KRUGER and company in the funniest of funny comedies, FREAKS; OR, FUN IN A PHOTOGRAPH GALLERY.

Next week-LOTTA.

W. F. BURROUGHS

AND A COMPANY OF COMPETENT ARTISTS IN THE LEGITIMATE,

Under the Management of ROLAND L. TAYLEURE

SEASON 1884-85.

SECOND SEASON.

DUDLEY McADOW, Manager.

Frederic de Belleville THE SILVER KING.

Address MINER'S PEOPLE'S THEATRE.

Dominick Murray.

ESCAPED FROM SING SING. A GREAT PLAY. A GREAT ACTOR.

ARDEN SMITH, Manager. Ellsler.

RESTING.

Edgar L. Davenport.

LEADING BUSINESS with KATE CLAXTON. Captain de Lascour and Horace, in Sea of Ice; Pierre, in Two Orphans. AT LIBERTY FOR NEXT SEASON.

Lilford Arthur. DISENGAGED FOR BUSINESS MANAGEMENT

Mr. Arthur has several good plays for sale-

Reginald G. Martin. M. BOUQUET.

IN JOHN A. STEVENS' COMEDY, NICE AND Address American and Colonial Exchange.

Mark Smith.

AS THE BEGGAR STUDENT Casino, New York,

Will J. Duffy. s Agent CARRIE SWAIN, under the manner of Fred G. Maeder, Season 1884-85.

Fanny Reeves.

Eugene A. McDowell.

MADISON SQUARE THEATRE.

Miss Sadie Bigelow

Address N. Y. MIRROR. Miss Adeline Stanhope

CAN ACCEPT SPECIAL ENGAGEMENTS IN OR NEAR NEW YORK DURING SEASON 84-'85.

Address, 168 West Twenty-second street, or Agents

TONY SULLIVAN. Male and Female IRISH CHARACTER COMEDIAN

SPECIALIST.
Address Care Spies' Agency.

Elvie Seabrooke. WITH MCKEE RANKIN. Thos. Q. Seabrooke.

Address 514 Third Ave., New York City. Miss Nellie Whitman.

Specially engaged to support Grace Hawthorne. Season 1884-95. Address Mirror. De Wolf Hopper.

With JOHN A. McCAULL.

Louise Forster. W. S. TEEPLE, Manager. Address MIRROR Office.

William Seymour. Stage Director and Character Actor. At Liberty.
Will give private instruction, or superintend amateur
performances. 238 West Twenty-fifth street.

Miss denrietta Crosman. LEADING BUSINESS. Private Secretary Co. No. 1, Madison Square Theatre.

Edwin Booth

Mary Anderson

ON TOUR IN ENGLAND

Whitecar.

Leading Business with Almee

SEASON 1884-85.

Sara Von Leer

In Maubury and Overton's Wages of Sin Company

SEASON 1884-8

Address care New York Minno

Charles

LYNWOOD COMPANY EN ROUTE.

Edna Carey.

PLANTER'S WIFE

"A RAVEN NO MORE."

CALLED BACK.

Mr. Newton Gotthold

DISENGAGED. Address Dramatic Agents New York. Or, Sewickley, Allegheny Co., Pa.

Mrs. Augusta Foster.

LEADING BUSINESS.

RISTORI. Valliere. Florence

KOSTER AND BIAL'S.

Charles B. Hanford

THOMAS W. KEENE.

Address No. so4 F Street, N. W., Washington, D. C. Marie Bockell.

PRIMA DONNA. Samuel Reed. COMEDIAN.

Mestayer's We, Us & Co.

Bertha Welby.

Byron Douglas. With the PAVEMENTS OF PARIS, Season i884-85.

Lillian Hadley. RUTH HERRICK in IN THE RANKS. Address Brooks and Dickson, or MIRROR. Flit Raymond.

Address N. Y. MIRROR.

Leonard S. Outram. Touring in England as The Siver King, under man agement of Wilson Barrett.

Address Princess' Theatre, London.

Walter Standish.

Address MIRROR or agents.

Bessie Bernard. Press Agent. Also Soubrette and Boys.
Address Mirror. Season 1384-85, Grace Hawthorne company

JANAUSCHE

Magnificent Scenery EDWARD TAYLOR, Manager,

Thos. W Keene

THE CORNER GROCERY

George

Miss Beatrice MADELINE

LA CHARBONNIERE.

Lizzie

DISENGAGED.

Address & Fifth Avenue, New York City.

Fred. Lennox. COMIC OPERA COMEDIAN.

At Liberty. Address MIRROR office.

Blanche Seymour. SOPRANO AND SOUBRETTE. AS ROSE KEYS

FLORA MOORE'S BUNCH OF KEYS.

Eugene Moore. FIFTH SEASON WITH

THOMAS W. KEENE. IAGO, BUCKINGHAM, BARADAS, MANY HORATIO, MERCUTIO, ETC.

MADISON SQUARE COMPANS Company. Miss Lena Langdon.

SECOND WEEK OF AN ENORMOUS HIT IN PHILADELPHIA!

SECOND WEEK OF A GREAT MERITORIOUS COMEDY SUCCESS!

COMMENCING MONDAY, JANUARY 5.

Houses crowded and packed every evening last week to witness the greatest genuine comedy triumph on the American Stage this season, and the first production on any stage, occuring on Monday Evening, Dec. 29, 1884.

By EARL E. DAWN, Author of "Prejudice," "Drifting Apart," "Peccavi," etc., etc.

Perfectly presented by

A GREAT JOHN L. BURLEIGH AND

EVERY PAPER IN PHILADELPHIA, WITHOUT EXCEPTION, LAVISH IN PRAISE OF THE NEWEST AND FUNNIEST OF THEM ALL.

A delightful performance.—Philadelphia Times, Dec. 30.

To see The Private Tutor will be to enjoy a hearty laugh.—Philadelphia Ledger, Dec. 30.

The Private Tutor could hardly be funnier.—The Evening Call, Dec. 30.

The play is a success and will be "a go."—The Daily News, Dec. 30.

The play is certainly bright and the audience was an enthusiastic one.—Philadelphia Press, Dec. 30.

Nobody could ask to have The Private Tutor funnier.—North American,

Will Play Largest Cities in Week Stands, Commencing Jan, 12. Applications for Time Addressed to

C. H. SMITH, Business Manager, care Forbes Lithographing Co., No. 23 E. 14th St., N. Y. City.

1884

SEASON

1885

THE HANLONS

FANTASMA

GEO. AND WM. HANLON, Managers.

THE PRINCESS HOUSE OPERA WINNIPEG, MANITOBA.

SEATING CAPACITY, 1,400. STAGE. 38x75.

Full Set of Scenery.

GOOD OPEN DATES. CHANCE FOR GOOD OPERA.

C. W. SHARP, Manager. OWENS'

Academy of Music. CHARLESTON, S. C.

JOHN E. OWENS, - - Proprietor and Manager WILL T. KEOGH, - - Assistant Manager

NEW ACADEMY OF MUSIC BAST SAGINAW, MICH.

completed and opened about December 16, nder the management of CLAY & BUCKLEY, ers of Saginaw Valley. Circuit. THE FINEST THEATRE IN THE WEST.

Address CLAY & BUCKLEY, East Saginaw, Michigan.

Miss Ada Gray.

STARRING IN

EAST LYNNE.

FIFTH SEASON.

Managers having open dates will please address care of THE NEW YORK MIRROR.

E. Gertrude Gardiner. Late of the Princess' and Avenue Theatres, London; Wilson Barrett and D'Oyly Carte companies.

FUNO in IXION, at the COMEDY THEATRE Address MIRROR.

"TERRIFIC HIT!" Louise Balfe.

As ATHOLE in THE OUTCAST. TWO AND THREE CALLS NIGHTLY. Address 93; West Fourteenth street.

Notice to Managers and Actors and actors are hereby respectfully notified

FANNY DAVENPORT,

EDWIN H. PRICE, Canton, Pa.

NOTICE.

COMPANY.

Closed Temporarily. UNDER THE MANAGEMENT OF

Owing to the general depression of business throughout the country, I have deemed it advisable to retire from the road until

All dates cancelled will be played later in

BOTH PLAY AND STAR

have received the most laudatory notices

Respectfully yours,

E. F. BENTON, Manager.

Address :

NATIONAL PRINTING Co., CHICAGO, ILL.

SAVANNAH THEATRE SAVANNAH, GEORGIA.

ALL DATES IN THE MONTHS OF MARCH AND APRIL ARE OPEN

n this City and Circuit for First-class Attractions. T. F. JOHNSON, Manager Savannah Theatre.

Third Annual Tour of

TWO JOHNS COMEDY CO. Under the management of JAS. DONALDSON, Jr. Pronounced the best and most powerful dramatic or-ganization travelling, composed of

LADIES AND GENTLEMEN OF ACKNOWL-EDGED ABILITY. SPECIALLY SELECTED to fill the characters in that Funniest of Funny Plays.

PETER RICE, Business Manager.

Edward Taylor. DISENGAGED.

Address 23 East Fourteenth Street, New York.

Russell Bassett. COMEDIAN. AT LIBERTY. Address 28 West 9th Street, or MIRROR. CASH : Notice

Sam'l of Posen on the Road.

M. B. CURTIS, Clarendon Hotel, cor. 18th St. and 4th Av., New York.

ROSE COGHLAN

1885-6-7-8.

STARRING

FRANK FARRELL.

TIME NOW FILLING.

59 West Twenty-fourth St., NEW YORK

DYAS ADA COMEDIENNE.

Madison Square Theatre.

PERMANENT ADDRESS, NORWALK, CONN Mrs. Geo. Vandenhoff.

THE DISTINGUISHED ELOCUTIONIST.

GIVES INSTRUCTION IN Elocution, Declamation, Voice Culture and Dramatic Art, Deportment and Gesture.

She prepares pupils for the stage or for reading in public. Her great success for twenty years past is her guarantee for the future.

Address MRS. GEO. VANDENHOFF, New Elocution Rooms, 108 W. 42D STREET, bet. Broadway and Sixth Avecue.

W. W. FURST. MUSICAL DIRECTOR.

MISS MAMIE TAYLOR

WITH JACQUES KRUGER IN DREAMS. Address N. Y. MIRBOR

Miss Kate Morris. LEADING LADY.

CALLED BACK COMPANY

G. Herbert Leonard. SUPPORTING RISTORI.

At Liberty for next Season. JUVENILE LEAD AND LIGHT COMEDY. Address Lambs Club or Agents.

Allen. V 101a LATE LEADING LADY WITH JOHN MCCUL-

Pompon in La Charbonniere. SIMMONDS & BROWN.

1884 - Second Annual Tour. - 1885 "THE LITTLE ELECTRIC BATTERY,"

LIZZIE EVANS.

Address, C. E. CALLAHAN, Manager, As per route in MIRROR, or care Havlin's Theatre Cincinnati, O.

Profession! Theatrical to the

THE ACADEMY OF MUSIC. DENVER, COLORADO.

First-class companies will please take notice that the proprietor has taken charge of the Academy, and the same will not be leased hereafter. Seating capacity, 1,200 opera chairs. The Academy is complete with all modern improvements. Seven large exits. All the street-cars pass the door. Will play only first-class companies on sharing terms.

P. T. HUGHES, For open dates address Proprietor Academy of Music, Denver, Col.

NOW "EN ROUTE."

HYDE AND BEHMAN'S Operatic, Spectacular

Composed entirely of ARTISTS OF MERIT and thoroughly equipped in every detail. For particulars address

Of Hyde and Behman, Brooklyn, N. Y. LAVINIA SHANNON.

RICHARD HYDE,

Starring Tour 1885-86 in

LADY **AUDLEY'S** SECRET. WARNING.—Having purchased from Mrs. D. P. Bowers the drama entitled LADY AUDLEY'S SE-CRET, I hereby warn all persons from infringing on my rights. Play and title have been duly copyrighted.

GILES SHINE.

NOTICE.—Have sold to Mr. Giles Shine all rights to play and title of LADY AUDLEY'S SECRET, amatized for me by the late John Brougham, Esq. MRS. D. P. BOWERS. GILES SHINE and LAVINIA SHANNON disengaged for remainder of season of 1884-85.

Permanent address, 102 4th Street, S. E., Washington, D.C.

IS PREPARED TO MAKE ENGAGEMENTS TO REVIVE HIS REPERTORY OF

POPULAR PIECES, or to appear in A NEW PLAY.

Managers desirous of negotiating, address OWENS' ACADEMY OF MUSIC, Charleston, S. C., Or TOWSONTOWN, MARYLAND.

WALLACE-VILLA.

EN ROUTE

SAM. B. VILLA, Manager.

NEW YORK METROPOLITAN COMIC OPERA CO. ROLYAT AND MAZZETII - Proprietors.

Grand, Romantic, Fairy Spectacular, Serio-Comic Opera, in three acts, entitled SOLD; Or, THE FAIRY QUEEN'S REVENGE.

Music and Libretto written by G. Bertini De Wier. LOUISE ROLYAT, as the FAIRY QUEEN, supported by a powerful company. Open for dates. Address

G. BERTINI DE WIER, Business Manager, 101 East 105th Street, New York.

Opera House. Grand LOS ANGELES, CALIFORNIA.

This Opera House was erected at a cost of \$100,000. It is first-class in every respect. Has a full stock of scenery painted by William Voegtlin. Seating capacity 1400. Population 30,000. On the line of the Southern Pacific Railroad. Will play only first-class companies on sharing terms.

Address

O. W. CHILDS, Box 104.

Refer to Mme. Rhea, The Rajah Co., W. E. Sheridan, Charlotte Thompson Co., Fay Templeton Co., Etc.

Harry Miner's Enterprises.

THE PEOPLE'S THEATRE,
HARRY MINER'S BOWERY THEATRE,
HARRY MINER'S EIGHTH AVENUE THEATRE,
HARRY MINER'S SILVER KING COMPANIES,
VICTORIA HULSKAMP MOROSINI CONCERT
COMPANY,
HARRY MINER'S AMERICAN DRAMATIC
DIRECTORY,
Address,
HARRY MINER,
165 Bowery, New York,

MRS. ELIZA YOUNG.

Eccentric, Comedy Old Women. The original Mrs.

McCosh in Gillette's Secretary. At liberty for jobbing
engagements. Address 201 West 25th street, or Agents.

SEASON 1884-85 Barton Comedy Company

RIPPLES. F. D. NELSON and ESSIE BARTON

Supported by a Company of Competent Burlesque Artists. Managers having open dates will please address
F. D. NELSON, Manager, Box 1, Charlotte, Mich.

INDIANA.

New Music Hall. CRAWFORDSVILLE, IND.

Cost \$50,000. To be completed Oct. 1, 1884. Seating capacity. 1,000. Stage, 40x76 feet. Height of stage, 40 feet. House complete with all modern improve-bents.

vents.

First-class companies desiring dates, "sharing terms anly," please address

VORIS & MILLER, Managers, P. O. Box 572.